

Neighborhood Partnerships for Community Research

...a program of the Center for Urban and Regional Affairs (CURA)

YOUR IDEA HERE: A Toolkit for Unlocking the Community Potential of Vacant Storefronts

Prepared in partnership with
Saint Anthony Park Community Council

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INTRODUCTION

WHAT IS A "POP-UP SHOP?"

Enterprising individuals around the country have been experimenting with short-term rentals, or “pop-up shop” models of operation. Building on this energy, a number of cities are also exploring ways of supporting pop-ups as an economic development strategy for downtown areas or particular neighborhoods that are struggling to maintain successful businesses or attract new investment.

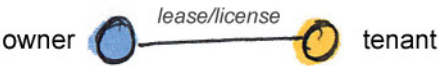
Pop-up shops can come in many different flavors, including:

Special Event: a short-term rental of an otherwise empty storefront, which could last just one day, or longer (one to six months, for example), and could include sublets to other individuals or organizations

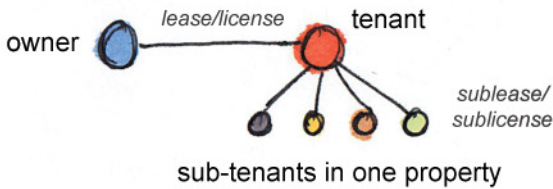
Seasonal Use: a rental that happens during certain times of the year, for example, a business that only requires space during the holidays or summer months (Halloween shops are a great example of this)

Recurring: a shop that is only open one day a month, or that opens in a different location every several months

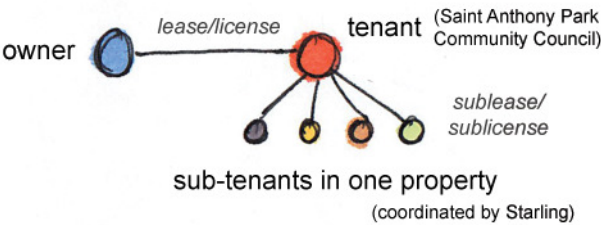
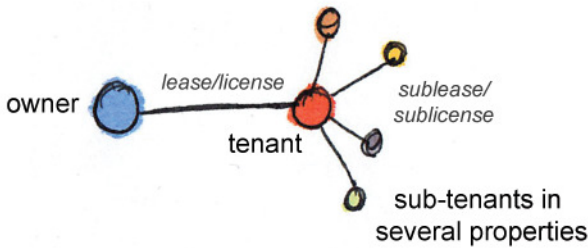
INTRODUCTION



Simple, Short-Term Rental Structure



Examples of Pop-Up Shop Rental/Sub-Rental Structures



Leasing/Sub-Leasing Structure for the Saint Anthony Park Pop-Up Shop

THE SAINT ANTHONY PARK POP-UP SHOP

Since December 2011, **Starling** (a group of individuals with backgrounds in urban planning, architecture, landscape architecture, property management, graphic design, and program development) has been working to apply the pop-up model to a major commercial corridor that connects the downtowns of Minneapolis and St. Paul. The “Central Corridor” is currently undergoing major construction as a new light-rail transit line -- **The Green Line** -- is installed. The economic downturn of 2008, coupled with the disruption caused by the four-year construction project, has contributed to higher vacancy in storefronts along the light-rail route.

In the summer of 2012, Starling collaborated with the **Saint Anthony Park Community Council** to use a vacant storefront to express the identity and vision of the neighborhood. Community leaders are developing a new identity for the neighborhood: the **Creative Enterprise Zone**, where residents and business owners make a living through their creative capacities.

For three months, the community council rented a storefront along University Avenue in their neighborhood, and then sublet it to nine different individuals and organizations to use for one- to four-week periods. The project was called the **Saint Anthony Park Pop-Up Shop**, and its renters were artists, designers, arts organizations, and enterprising individuals who used the storefront in a variety of ways.

“The Pop-Up Shop brought a lot of media attention to our neighborhood ... and generated a lot of excitement about the Creative Enterprise Zone” said Amy Sparks, Executive Director of the Saint Anthony Park Community Council. Others in the community had a positive response, too. “[The Saint Anthony Park Pop-Up Shop] foregrounded the creativity that already exists in our community but that is usually tucked away or only highlighted in an art-crawl environment. It was also a magnet for more creative activity-- it created a perception that interesting, creative stuff is going on here, which became a reality as interesting, creative people were drawn to the area” said local resident Naomi Cohn.

ABOUT THIS TOOLKIT

This toolkit provides tips and resources for renting or coordinating a pop-up shop. We focus especially on the sublet model developed through the Saint Anthony Park Pop-Up Shop project, though much of what is described can be applied to any kind of short-term rental. In this sublet model, a coordinating organization rents a space and then sublets it out to other tenants, perhaps for shorter time periods.

We intend for this toolkit to be more of a guide than a recipe. We hope you’ll find it a helpful reference for planning your own short-term rental adventure!

FREQUENTLY ASKED QUESTIONS

WHY DO STOREFRONTS MATTER?

In any given community, there is a lot of commercial space that relatively few people ever see. Office parks and many office buildings are often physically isolated and designed in a way that makes it hard to discern what is happening inside. For most people, storefronts are the main interface with the work being done in their community, and the main indicator of whether or not their community is thriving. If a large proportion of space is vacant in an office tower, it is consequential to the surrounding community, but not as impactful on community life as vacancy at the street level. Healthy communities need people living their lives and going about their business out in the open, which happens less and less if there are fewer destinations in storefronts. Also, research shows that vacancy in storefronts causes more vacancy, because people are more likely to avoid the remaining occupied spaces. We are social creatures, and we feel energy when we see energy.

Jane Jacobs, the urban planner and advocate of cities, offers another important perspective on storefronts--especially the ones in the older buildings that we can find in many of our urban neighborhoods and downtowns. She says,

“Old ideas can sometimes use new buildings. New ideas must use old buildings.”

Old buildings, and the storefronts they contain, are important incubators for newness and creativity.

WHY DO CONVENTIONAL LEASES OF COMMERCIAL SPACE TYPICALLY HAVE TERMS OF A YEAR OR MORE?

In commercial real estate, short-term leases are much less common than those with terms of a year or more. There are perfectly logical reasons for this. More transitions between tenants mean more periods of vacancy, and hence no rental income from the space. Property owners generally prefer the stable, long-term revenue streams that accompany five and ten year leases. Also, high-yield tenants are likely to make improvements to their space, which typically require long lease terms in order for them to amortize those expenses. Brokers are paid on commission, and longer terms equal more rent over the term of the lease, and larger commissions. For all parties concerned, negotiating deals takes time and energy - it is much easier to do that less frequently. And getting the required permits and licenses typically takes the same time for a short term as it does for a long term lease.

FREQUENTLY ASKED QUESTIONS

WHAT IS THE APPEAL OF "POP-UP" OR SHORT-TERM LEASES?

The pricing of commercial space, which is based on owner expectations, property tax valuations, and financing terms, can be slow to change. When the context around commercial space shifts, however, it can become less desirable for long-term commitments for its use and rental. And when many spaces in close proximity are facing the same challenges - an economic downturn, disinvestment, a construction project, etc. - vacancy can predominate in a community and create a downward spiral.

Cities and neighborhoods around the country are exploring the degree to which this cycle can be interrupted by employing short-term leases as an economic and community development tactic. Short-term leases make it easier for many potential tenants to rent a space. This is appealing to individuals and organizations in a variety of situations: to try something experimental (such as a new business or artistic project), to do something that only needs space for a short time (seasonally, for instance), to try out a physical storefront after (or while also) operating online or out of the home, to have a new venue for reaching audiences, or to be able to make adjustments if their space or location needs shift.

As in many cities across the country, there is currently a glut of vacant commercial property in a number of neighborhoods in Minneapolis and Saint Paul. At the same time, there are many people with home-based businesses, collaborations, side projects, and ideas they want to develop. This potential pool of renters interested in short-term leases is an opportunity to fill vacant properties with renters and active uses. We can create better outcomes for all by connecting the dots between these spaces and these uses in a way that reflects the needs of all stakeholders.

All parties - the renter, the landlord, the local neighborhood, other neighboring businesses, and the city as a whole - can benefit from more variety in the leasing terms of commercial space when demand for long-term tenancies ebbs.

The renter can bring their business or creative ideas to the public more easily and conveniently. This creates opportunities for visibility, revenue generation, experimentation with their business model or creative ideas, connections with community members, or to test market demand in a particular area for their product or service.

The landlord receives some rental income from their property, positive visibility for the space, and fewer of the maintenance issues that vacant buildings attract, like vandalism. If permitted, the renter will often choose to make small improvements to the space (i.e. fresh paint) that can ultimately make it more desirable to rent by other prospective tenants. Having the space occupied and open to the public can increase foot traffic into the space - more exposure to prospective renters who might be interested in renting the space themselves, perhaps for a longer-term lease at a higher rental rate

The neighborhood and the city as a whole benefit from novel uses that generate excitement, attract business, increase foot traffic around and to neighboring businesses, and spur streetlife.

WHAT IS THE DIFFERENCE BETWEEN A LEASE AND A LICENSE?

A lease gives renters a larger suite of rights than a license. The clauses in the lease can limit what's permissible in the space, but the tenant is typically given exclusive use of the space and a broader prerogative to operate in it how they see fit. Legal protections for tenants with leases are common. To protect tenants from abusive landlords, tenants are often granted the ability to stay in the rental space during a dispute, a grace period for non-payment of rent, etc. A license offers a more limited arrangement for how a renter can use a space, and what claim they have to it. If a user is only going to be in a space for a very short period of time, or if their use of the space is going to be non-exclusive (e.g. others will have the right to access the space), a license can be a more fitting contract.

To create a pop-up shop rental structure, a commercial lease will likely be signed with a property owner. If the space will be subletted to individuals or groups, a license can be used as a contract between the space's lessee and its subtenants, the actual users of the pop-up shop space.

*See annotated **Lease and License** samples later in this toolkit.*

FREQUENTLY ASKED QUESTIONS

WHAT TYPES OF RENTERS MIGHT FIND "POP-UP" OR SHORT-TERM LEASE OPPORTUNITIES MOST BENEFICIAL?

Special events (such as art, product, or service exhibitions; creative or business-related workshops; outreach efforts by community organizations; and theatrical performances) create significant demand for short-term leases.

Experimental businesses and new entrepreneurs appreciate the flexibility of short-term leases while they develop their business and delivery model, determine specific space needs, or test out the demand for their product or service in an area. This also includes enterprises that have been primarily operating online but wish to “test the waters” of working/selling/displaying in the physical, public realm.

HOW MIGHT A POP-UP SHOP BE SUPPORTED FINANCIALLY?

The costs of a pop-up shop include rent, utilities, general liability insurance, signage, supplies, and a refundable deposit. If the space will be sublet, coordination will also be required to line up tenants, promote the space and the tenants, and prepare the space between tenants. Sales, donations and/or grants (for arts or community programs, for example) can help offset these costs.

Depending on the real estate market, the owner may be willing to reduce the rent on the space for a short-term lease. Some owners may even be willing to allow the use of their space at no cost. Reduced rent substantially increases short-term leasing activity. Some projects led by city development associations have had success fundraising for stipends to be awarded to renters, with the goal of encouraging longer-term economic development.

*For more information, see the section titled **Other pop-up projects from around the nation** later in this document.*

DO WE NEED PERMITS?

It depends on the intended use and where you are! The best approach would be to be proactive and call the planning and zoning office of your city, confirm that they are the right person to speak with about this, and ask them some hypothetical questions. This kind of research is critical in order to get the regulatory lay-of-the-land. Keep in mind that theater uses typically need different permits than retail/commercial uses.

For more information, in Minneapolis, call 311 or contact the city's Department of Community Planning and Economic Development (CPED). In St. Paul, call 651.266.8989 or contact the city's Department of Planning and Economic Development (PED).

WHAT TYPES OF BUILDINGS OR PLACES ARE GOOD ENVIRONMENTS FOR POP-UP SHOPS?

First and foremost, the property must be appropriately zoned for commercial use, and the space must have a current certificate of occupancy for the intended use. Check with local planning jurisdictions to ensure that the property is compatible for commercial use under these requirements. It is also important to find a property whose owner is willing to allow the space to be rented for short periods of time. (For more information about convincing property owners to get on board, see the next question in this FAQ section.)

Storefront windows are key for visibility between inside and outside, and look for opportunities to hang or mount signage. The space doesn't have to be enormous. In fact, for many short-term rentals, it may be difficult or overwhelming to fill a large space. One thousand square feet (plus or minus a couple hundred sq. ft) is a good ballpark size for a pop-up shop.

It will also be helpful to renters if it is located near other businesses and in an area that has a good amount of foot traffic, so their business or other pop-up uses can draw attention from passers-by. This proximity can help create symbiotic relationships. For example, one visitor to a music-oriented pop-up rental at the Saint Anthony Park Pop-Up Shop ended up discovering -- and then signing up for -- lessons at a neighboring business that offers music classes.

On the other hand, pop-up shops can draw people to areas that could benefit from increased foot traffic. Some pop-up initiatives in other cities have clustered several pop-up projects together to create a critical mass and make it easy for people to walk between them.

Finally, when selecting a building, accessibility is a key criterion; people will be more likely to visit the space if they can get there easily. Ideally, choose a building with parking nearby, and/or near a transit stop to provide visitors another convenient means of access. If the building has multiple units or types of use (i.e. ground-floor commercial retail space with apartments above), think about the possible impacts of noise, traffic and attention from the pop-up shop on neighboring tenants.

FREQUENTLY ASKED QUESTIONS

HOW CAN WE MAKE A PITCH TO PROPERTY OWNERS TO CONSIDER A POP-UP SHOP ARRANGEMENT?

Focus your message on the business case for a short-term rental. A property owner is very unlikely to accept a short-term lease, especially below their asking price, if the business case is not compelling.

Tell them that being open to a shorter lease term makes their property more accessible to prospective tenants, and that short-term tenants may become long-term tenants. Having their space rented and open to the public brings more traffic through the space, which means more exposure of the space to people who might be interested in renting it.

Many property owners fear that agreeing to a less lucrative short-term deal will preclude or deter a more lucrative long-term prospect. To ease this concern, you can offer to help advertise its availability for a long-term tenant after the short-term lease ends. You can do this through signs on the storefront windows, fliers or other information that stays in the space during the short-term lease. You may also want or need to add a clause to your lease agreement that the short-term tenant will vacate with a certain amount of notice if a long-term tenant comes along.

And of course, having their space rented on a short-term basis means *some* rental income from their property rather than none - always a plus. This will be especially effective with landlords whose property has sat vacant for a long period of time.

If the space will be sublet, consider offering to let the owner approve potential tenants before they are accepted. This adds a step, but they need to be comfortable with what is happening in their space for the arrangement to be sustainable. You should be honest yet optimistic in all your dealings with property owners.

*See annotated **Lease and License** samples later in this toolkit.*

ONCE WE HAVE A BUILDING IN MIND TO USE AS A POP-UP SHOP, WHAT INFORMATION SHOULD WE SOLICIT FROM THE PROPERTY OWNER?

You will want to try to obtain the following:

- « verification that the space is up-to-code and has a current certificate of occupancy for commercial-based uses
- « approximate utility costs for the space
- « a floor plan of the space that you can share with prospective renters (if you are subletting)
- « images of the interior and exterior (or access to the space to take photos yourself)
- « information on garbage and recycling collection for the space
- « specific needs or requests they may have for the leasing terms, including what modifications they will allow, such as holes in the walls, painting, signage, etc. These aspects should be addressed in the lease and license as applicable.
- « their preferred method of contact in case of minor issues or emergencies with or in the space
- « the extent to which the tenant can control the temperature. Is there a thermostat in the space? Is there air conditioning, and does it effectively cool the space?

FREQUENTLY ASKED QUESTIONS

for Community Organizations Interested in Coordinating a Pop-Up Shop with Subrenters

WHAT ARE THE COSTS AND HOW MIGHT WE FINANCE THE PROJECT?

In addition to the costs of the space itself (rent, deposit, utilities), you will want to budget for general liability insurance, signage and press, some basic supplies for the space, and some light property maintenance in between tenants. Rent from subletters (which you can set at a weekly or monthly rate), can cover these costs along with a portion of the general liability insurance needed for the space (if you need to purchase additional insurance). You will also want to have a plan in place to cover rent if you can't sublet the space for a period of time.

You will also need to spend time coordinating and promoting the projects, especially up front. Based on our research and experience, it's not likely that all of the coordination costs can be recouped from the sublet rents collected, so for coordinated projects, you may want to think about working with local foundations or other donors interested in supporting the arts, small business, and/or community development efforts. These novel projects bring attention to a particular location or neighborhood and the neighboring businesses, and offer experiences for learning and growth for tenants, and increased exposure for everyone. Starling, along with several other organizations in cities that have coordinated pop-up projects that are focused on economic and community development, have found success fundraising for part or all of the coordination costs of running a pop-up project. Projects in some cities have even been able to negotiate free rent from property owners and/or fundraise for stipends to be provided to renters (along the lines of small business loans or grants).

*For more information, see the pop-up shop budget guide in the **Getting Started** section of this toolkit.*

DO WE NEED INSURANCE?

General liability insurance on the property is a necessity and will likely be required by the property owner and/or your organization's board. You may be able to add the address(es) on to the existing general liability policy, or you may need to purchase a separate policy.

*For more information and resources, see the **Insurance** section.*

FREQUENTLY ASKED QUESTIONS

HOW MUCH TIME IS REQUIRED ON OUR PART TO COORDINATE EACH SUB-RENTAL?

After negotiating the lease with the owner, arranging insurance and setting up utilities, estimate about 10-15 hours per sub-lease arrangement. A portion of this time is spent setting up the rental opportunity: promoting the opportunity, showing the space, and answering questions. The rest of the time is spent meeting with tenants for lease signing, developing and promoting the schedule, and meeting to hand off keys. If you choose to follow-up with renters, additional time will be required to interview them and prepare the findings.

*See a proposed pop-up project workflow guide, included later in this document in the **Getting Started** section.*

WHO PAYS FOR UTILITIES IN THE SPACE?

This is determined by the terms of the leasing agreement with the pop-up shop's property owner, as well as the sub-leasing or license agreement with the pop-up shop renters. If the property owner prefers to not pay for utility costs like electricity and gas (common practice in commercial real estate), decide whether you would like your organization to cover them or if you think the renters should be responsible. If the renter is going to be in the space for anything less than a few months, formally transferring utility accounts is likely more trouble than it is worth.

If the community organization will cover the cost of utilities:

- « ask the property owner to provide an estimate of monthly costs given previous usage of the space
- « make sure that the rent price charged to pop-up shop renters will cover utility costs that will be charged to the community organization
- « make sure the utility company knows where to send the bills by contacting them directly or making arrangement with the property owner (if it's a multi-unit building)

If the pop-up shop sub-tenants will cover the cost of utilities, set up a communication system or strategy so renters know how much they owe, to whom and to where to send a check, etc.

FREQUENTLY ASKED QUESTIONS

WHAT SHOULD WE EXPECT TO DO BETWEEN RENTALS?

- « complete a walk-through of the space in-person with tenants; make sure all garbage/recycling and personal property is removed from the space
- « get the key(s) back from the renter
- « return the renter's security deposit as appropriate
- « check that the shop's cleaning supplies and toilet paper, paper towels, etc. are well stocked, if necessary*
- « do any remaining cleaning and patch and paint walls, if necessary*
- « change signage for next tenant/use, if applicable*

*If you are renting the space by the week, you may want to budget for and contract with a property management service to handle these tasks.

WHAT SORT(S) OF FOLLOW-UP SHOULD WE CONDUCT WITH RENTERS AFTER THEIR RENTAL PERIOD?

Exit or follow-up interviews with tenants are an excellent way to gain feedback about your rental process as well as any concerns or positive experiences the renters may wish to share with you. They may also have comments to share with you regarding what they learned about their business operations or arrangement via their use of the space, or other particularly interesting or helpful aspects of interacting with the public during their time in the shop. If you've received grant funding, a transcribed interview with some or all of the renters may be useful in the grant report.

In addition, ask your renters to keep you informed of their future work projects or events, so that you can help promote them, continuing to support their business or artistic development and strengthening your relationship and network.

WHAT SORT OF DOCUMENTATION OF THE POP-UP PROJECT SHOULD WE COLLECT?

Photos (both ones you take yourselves, as well as credited photos from tenants), quotes from tenants and neighbors (both businesses and residents), and press is very helpful to collect. You can also assess the reach through a count of the number of visitors to the shop, as well as the number of people who visit the related websites, "like" pages on Facebook, follow the project on Twitter, etc. If you have a project funder, find out if they will require documentation of the pop-up project, and if so, specifically what they would like recorded.

*To see some of the documentation from the Saint Anthony Park Pop-Up Shop, see the **Rental Profiles** section of this toolkit.*

FREQUENTLY ASKED QUESTIONS

HOW DO WE SET UP THE SUB-LEASE OPPORTUNITY FOR POP-UP SHOP TENANTS?

FINDING RENTERS

After you've identified a space and negotiated a lease with the owner, create a license agreement that can be used between you (the coordinating organization) and subtenants. Think about the length of time that you want to offer the space for. Very short rentals (1-4 weeks) are less expensive for the renters, and allow more people to use the space. Longer rentals allow a project or business to grow more during their stay.

Decide whether your organization is going to target a specific type of sub-renter or use of the space. Is it a requirement that people have the shop open to the public during their rental, or will you allow them to be open only very occasionally? Can they also (or only) do interactive things with the storefront windows (e.g. create a dynamic or particularly interesting window display or installment)? Keep in mind that short rental periods of 1-3 weeks are likely to appeal to artists, while longer rentals may attract small businesses.

HOW SHOULD WE CONNECT WITH PROSPECTIVE TENANTS?

You'll want to create an information sheet that includes a description of the opportunity, the space, cost, and other details.

You'll also want to set up a way for people to apply (through email, a Google online form, or by mail or fax), and ask for some general information, including their intended use of the space.

Get the word out about the rental opportunity far and wide, especially to the press, arts or small business organizations, schools and colleges, and community-based organizations. In the Twin Cities, these groups include Springboard for the Arts and the Neighborhood Development Center, among others.

*For details about what to include on an information sheet or flier and what information to ask for on a sub-rental application/proposal form, see the **Getting Started: Additional Tips and Resources** section.*

WHAT ASSISTANCE SHOULD WE PROVIDE TO TENANTS?

ASSISTING RENTERS

First, decide how much assistance you would like to provide to renters. You will probably want to get some basic info from each tenant so that you can help promote their rental. This includes: A project/rental name or title, short (150 word) description, open hours, information about any special events, an image, and a web page (or Facebook page) for additional information.

In addition to promotion, some of the other things we have found renters may want or need help with include:

- « press release examples and publicity tips, as well as a list of local press contacts to whom the renter might want to send press releases
- « basic graphic design for marketing their pop-up project
- « help planning hours to be open to the public
- « event planning advice or ideas
- « assistance developing a budget for their project in the pop-up shop
- « resources and ideas for fundraising
- « a list of ideas for where to obtain low-cost or reused materials locally
- « a list of local businesses that offer products, materials, or services that the renter might need, such as signage and printing, catering, etc.

In addition, renters may need information about types of insurance, including a list of local providers and other resources. If there are other groups in your area that provide professional assistance or conduct workshops for artists or small businesses, you may want to offer to connect renters with those groups, if they need.

If you will be conducting a string of short-term rentals, you will also want to promote your project as a whole. See the next question in this FAQ section for tips on how to do so.

HOW CAN WE HELP OUR RENTERS GET VISITORS TO THEIR POP-UP ENDEAVOR?

Provide the renters with the basics about the pop-up location so that they can easily include it in their own materials, including:

- « address, map and/or written directions
- « recommendations on where to park nearby
- « information about nearby mass transit options (if any)

Use your organization's networks and press contacts to promote the activities of the sub-renters, especially specific events occurring in the pop-up shop, like receptions, workshops, or sales. Consider using:

- « your organization's website
- « Facebook, Twitter, and other appropriate social media
- « local newspapers
- « e-mail lists or listserv
- « fliers in your organization's physical locations like a community council office, etc.
- « fliers in neighborhood businesses (grocery stores, other retail, coffee shops, etc.)

Contact other groups or organizations with whom you work and whose interests align with the particular rental (for instance, arts-theater- or business-related groups) to ask them to help promote the pop-up events. Also, share with your renters a list of local press contacts, neighborhood businesses, or local organizations with whom they may wish to share press releases and fliers.

*For more tips about getting the word out, see the **Getting People There:** Strategies for Publicity and Press section.*

WHAT ARE SOME SUPPLIES THAT WOULD BE HELPFUL FOR RENTERS TO HAVE IN THE SPACE?

- « lightweight, durable chairs and tables (easily movable so they are able to be stored out-of-sight when not in use)
- « a small refrigerator
- « lockable storage
- « a customizable sandwich board sign for the sidewalk
- « fans or portable air conditioning units if necessary
- « a stepladder
- « cleaning supplies
- « light maintenance supplies and tools
 - hammer
 - screwdriver
 - spackling and putty knife
 - extra paint to match the walls' existing colors
 - painter's tape
 - plastic drop cloth
- « extension cords and power strips

If the renters have very short rental periods in the shop (a week or so), you may want to provide the following supplies:

- « garbage/recycling receptacles and bags
- « toilet paper and paper towels
- « replacement light bulbs

For longer stays these things can be provided by the tenants.

You will want to leave an end-of-rental out checklist of what to do at the end of the rental (e.g. cleaning responsibilities), as well as key phone numbers or information about who to call in case of emergency or questions.

FREQUENTLY ASKED QUESTIONS

for Prospective Renters of Pop-Up Space

WHAT ARE THE POTENTIAL BENEFITS TO RENTING A POP-UP SPACE?

A pop-up rental can be a great way to present and get feedback on your work, engage your audiences, meet customers, or test the demand for your product, art, or services within an area. Artists comment that unlike a traditional gallery, a pop-up space offers a lot more freedom, which is especially important for site-specific work. Business owners who want to try out an area or idea, or who only need a space seasonally, may find a pop-up space useful. A short-term rental offers organizations a different way to engage their audience, offering a semi-public space for programs or exhibitions about their work.

*To see how others have used a pop-up shop, see the Saint Anthony Park Pop-Up Shop **Rental Profiles** section of this document.*

WHAT MAKES FOR A SUCCESSFUL RENTAL?

A clear sense of your goals, good planning, and a willingness to be flexible and make changes along the way are a few things that make a rental a success. Collaborations—with other individuals or organizations/businesses—can be a way to build energy and share the workload.

*For more strategies, including lots of advice on planning and day-to-day operation from Pop-Up Shop renters, see the **Strategies for a Successful Rental** section.*

DO I NEED INSURANCE?

This is up to you and the organization coordinating the Pop-Up Shop rental to decide. They may require it as a condition of the rental; ask them ahead of time or check the license agreement to find out. Most likely your property (your merchandise, artwork, supplies, etc.) will not be covered under the coordinating organization's policy, so you may want insurance to cover these items in the event of theft or damages during your rental.

If you are renting the space on your own (not through a community organization) you will definitely want to get insurance.

*For more information about types of insurance and resources, see the **Insurance** section of this document.*

FREQUENTLY ASKED QUESTIONS

WHAT ARE SOME TIPS FOR ATTRACTING VISITORS TO MY POP-UP SHOP?

Make plans that invite people to stop by in lots of ways (for a special event, just to come when it's convenient, or out of curiosity when passing by). Then create a clear description and the basic details of who, what, why, where, and when, and get the word out with fliers, information on the internet, and a press release.

*For more tips about getting the word out, see the **Getting People There:** Strategies for Publicity and Press section.*

CAN I PUT HOLES IN THE WALL TO HANG THINGS? CAN I PAINT? AM I IN CHARGE OF SHOVELING THE SIDEWALK DURING THE WINTER? WHO SHOULD I CONTACT IN CASE OF AN EMERGEN- CY WITH THE PROPERTY? HOW MUCH CLEAN-UP OF THE SPACE SHOULD I DO WHEN I MOVE OUT?

All of these questions are up to the organization coordinating the rental and/or the property owner to decide. The sub-lease or license agreement should specify, but of course, be sure to ask questions if anything is unclear.

WHAT ELSE SHOULD I KEEP IN MIND?

While planning a pop-up endeavor may raise a lot of questions, relax! We've attempted to use this toolkit to address some of the concerns you may have, as well as considerations you will want to make during your planning process.

*For more lots more tips, see the **Strategies for a Successful Rental:** Advice for Renters, by Renters section of this toolkit. It may also be helpful for you to take a look at the **Rental Profiles** section to see some of the projects that occurred in the Saint Anthony Park Pop-Up Shop.*

FREQUENTLY ASKED QUESTIONS

for Property Owners

WHY MIGHT I CONSIDER ALLOWING USE OF MY BUILDING/PROPERTY/ COMMERCIAL SPACE FOR A POP-UP PROJECT?

Being open to a short lease term may make your property more accessible to prospective tenants interested in using the space but who are unable or unwilling to commit to a long-term lease. Having your space rented, even if on a short-term basis, equals rental income and may also make your property more secure against break-ins and vandalism than if it sits empty. Likewise, having a new, interesting tenant can bring more visitors to your building, which can benefit any other businesses who rent space in your building.

Having your space rented and open to the public (even if on a short-term basis), also means more exposure of the space to people who might be interested in renting it themselves for a longer-term, more conventional lease. Similarly, if your building becomes home to an innovative project model or types of businesses, it may have coverage in local and regional press, garnering more attention from potential future long-term tenants.

If you're concerned about a short-term lease on the space preventing it from being immediately available in case a prospective tenant interested in the space for a longer term comes along, consider working with the community organization coordinating the pop-up shop to have them help advertise its availability for long-term tenancy after the short-term lease ends. You might have them do this through signs on the storefront windows or fliers or other information that stays in the pop-up shop space during the short-term lease.

FREQUENTLY ASKED QUESTIONS

HOW MUCH WORK IS REQUIRED ON MY END?

This is largely up to you to determine based on the arrangement you have with the organization that is coordinating the sub-leases. You may wish to review each proposed use of the shop by renters, in which case, ask the community organization to provide you with this information ahead of each rental.

The primary tenant may ask for some repairs or small improvements to be made, and you can, of course, negotiate how this work will be done. In general, these improvements are probably things that will improve the attractiveness of the space not just for the primary tenant, but for potential long-term tenants, as well.

WHAT ARE THE RISKS INVOLVED?

The risks of allowing use of your building or space for short-term rentals are not substantially different than conventional leasing terms. There are, of course, more tenants moving in and out, so this could potentially lead to more wear and tear than you may find with a long-term tenant. However, in our experience, short-term tenants tend to tread lightly - they do not bring in large trade fixtures and may make small improvements that make the space more appealing to potential long-term tenants, if you allow them to do so.

HOW MANY SETS OF KEYS SHOULD I PROVIDE TO THE ORGANIZATION WHO IS LEASING THE SPACE?

At a minimum, the community organization or other coordinator of the pop-up shop should have two sets of keys to the space: one that they keep themselves in case they need to access the space outside of the renters' open hours, and one that they can give to the renter to use during their sub-lease. If possible, the renter may like to have an extra set of keys, too, in case they have multiple people who need access to the space.

GETTING STARTED WORKFLOW GUIDE

This workflow gives you a sense of the major steps and timing for setting up a short-term rental. If you're coordinating multiple sub-renters in a storefront, you'll want to build in extra time to promote the opportunity, review applications, and create a schedule. The column on the right breaks down these steps.

	WORKFLOW FOR ONE RENTER	ADDITIONAL STEPS IF COORDINATING FOR SUB-RENTALS
AT LEAST THREE OR FOUR MONTHS PRIOR	<ul style="list-style-type: none"> « Identify property; make sure it is code-compliant and appropriately zoned for your proposed use. « Start negotiating lease terms with owner. « Find out approximate utility costs. « Find insurance broker and price out insurance policy for space. « Draft the budget and fundraise, if necessary. « Sign lease with property owner. 	<ul style="list-style-type: none"> « Define rental opportunity, terms and price for sub-leases (per week, month, etc.). « Develop sub-lease/license agreement. « Create communication and PR tools for the project and shop: webpage or site, fliers, email, press releases, etc.
TWO OR THREE MONTHS PRIOR		<ul style="list-style-type: none"> « Develop and send out materials (advertisement or RFP, application process, etc.) to solicit short-term renters; post rent price and sub-lease for prospects' review. « Host one or more open houses to show the property. « Review proposals (as they come in, or after a deadline that you set). « Conduct background checks, if necessary per landlord's or community organization's requirements.
ONE MONTH PRIOR	<ul style="list-style-type: none"> « Create and send out PR about shop (events, open hours, etc.). « Paint and clean the shop. « Print and install signage. 	<ul style="list-style-type: none"> « Set up sub-lease signing meetings with tenants, collect first half of the deposit. « Create, post and promote the schedule of renters. « Assist tenants with scheduling and planning, PR, signage, if necessary.
ONE WEEK PRIOR		
OPEN	<ul style="list-style-type: none"> « Move in! Send out additional PR. 	<ul style="list-style-type: none"> « First tenant moves in! Collect second half of rent and security deposit; arrange agreed-upon check-out time
ONE WEEK IN		<p>Between tenants:</p> <ul style="list-style-type: none"> « check-out with tenant (make sure space is clean and in good repair); tenant returns key and gets security deposit back (if appropriate) « change signage to reflect next tenant patch walls, paint, and clean; check shop's stock of supplies
ONE MONTH IN	<ul style="list-style-type: none"> « Send out additional PR about rentals, openings, events, etc. 	<p>After tenant moves out:</p> <ul style="list-style-type: none"> « conduct follow-up communication with tenants (exit interviews) « stay in touch with former renters; continue to promote their work/events

GETTING STARTED BUDGETING SUGGESTIONS

This budget maps out costs you should consider when planning your project. Some of the items are specific to sub-rental situations; see the notes for details. Of course, use your own instincts and experience here, too.

Expense	Approx. Amount	Notes
rent	50% of market rate rent	Negotiate this with the owner. If you are coordinating sub-leases, plan your cashflow so that you can pre-pay rent to property owner. You will be receiving some of this back from tenants.
refundable deposit	1 month's rent	Negotiate this with the owner.
insurance	\$0-\$2,000	You may be able to add the address onto the existing general liability insurance policy for your organization or space. If you want to insure the property of the sub-tenants renting the space, that will need to be purchased separately.
utilities	(ask property owner)	You will need to negotiate with the owner which utilities you will pay and which they will pay.
basic signage	\$300	Vinyl signage for storefront windows: One local company, Signs by Tomorrow, charges approximately \$30 for lettering (about 1'x4'). Plastic-mounted signs: Budget Sign or other local companies can make them quickly. Additionally, the property owner may request that you place or keep a large sign in the window that promotes the space's availability for long-term rent.
printing	\$100	Fliers, posters, sign-in sheets, etc. This amount reflects about 200 single-sided fliers and cards, as well as posters.
website development	\$500-1,000	You may want/need to get assistance creating a website (or adding a page or content to your existing site).
shop/property maintenance supplies	\$300	Light bulbs, broom, cleaning supplies, folding tables and chairs, spackle and paint, other furnishings, etc.
project documentation	\$200-\$500	Photography, video, etc. (consider contracting a photographer or videographer to assist).
legal/professional support	(depends on hourly rate, or pro bono)	If desired, you may want to ask a lawyer or real estate broker to look at the lease and sublease/license. LegalCORPS, a pro-bono legal matching service, may be able to help, or you could ask a lawyer or broker in your network to help pro-bono or for a reduced fee.
accounting support	(depends on hourly rate)	You may want/need to budget for support processing rent checks and help with other project accounting needs.
signage for sub-renters	\$100/tenant	If you are coordinating sub-leases, you may want to offer tenants assistance with signage (either vinyl or a sign that posters or other paper can be inserted into). Or encourage them to build money for signage into their budget.
staff time	(see next page)	Staff time for coordinating sub-rentals, PR to advertise opportunity and tenant schedule, and property maintenance. See next page for details.

Income from Sub-leases	Approx. Amount	Notes
Rent from sub-leases	(weekly/monthly amount of your rent cost, plus prorated portion of your expenses)	Set the weekly/monthly rent price at a level that covers utilities, insurance, maintenance supplies and time, and/or any other expenses you need to cover.
Refundable deposits	half of amount above	Make sure the deposit will cover the cost of a new key and rekeying the locks. A deposit set at half of the rent is a good ballpark.

This table gives you an approximation of the time involved with the tasks involved in renting a space and coordinating sub-rentals. Use this as a guide, along with your own instincts and wisdom, when you're planning time and roles. If you are working with a team, you'll want to build in extra time for meetings and collaboration.

Project/Task	Approx. Hours
Securing leases, insurance, and any necessary permits	
negotiate monthly rent with owner	2
customize and sign commercial lease template with owner	8
obtain general liability insurance	8
investigate and obtain any necessary permits	0-20
Recruiting and Preparing for Sub-Tenants	
customize sub-lease agreement	8
create description of rental opportunity	8
create logo and/or one-pager/post-card to promote opportunity	8
create web page to promote rental opportunity	8 (or contract)
disseminate/promote rental opportunity	16
promote and host open house(s)	4/open house
Scheduling Sub-Tenants	
communicate with prospective and confirmed sub-tenants	40-60
create schedule - review proposals, slot into schedule	20
meet with sub-tenants to sign leases and collect deposits	2/sub-tenant
create promotion/flier for project (with schedule of rental availability)	8
update website with rental schedule and sub-tenant info	4 + 1/tenant
disseminate project schedule (press release, emails, facebook, fliers, etc.)	8
Prepare Space(s) for Sub-Tenants	
set up utility accounts	4
obtain necessary furniture and supplies	8
create signage: vinyl for windows, sandwich board, and/or customizable window sign	12
paint and clean storefront (depends on condition)	8-16 (or contract)
Managing Space and Assisting Sub-Tenants	
clean, paint/touch-up between tenants	2-4
switch signage	2
walk-throughs and key hand-offs with sub-tenants	2/tenant
ongoing project PR, assist with tenant PR	2/week
ongoing sub-tenant communication	4-6/tenant
Project Reporting and Evaluation	
photography of space and uses	2/tenant
follow up interviews/questionnaires with tenants	1-3/tenant
report to funders	8-16

GETTING STARTED ADDITIONAL TIPS AND RESOURCES

CONNECTING WITH POTENTIAL SUB-TENANTS

Put together an information sheet (see an example in the **Appendix**) about the sub-rental opportunity (or a request for proposals) that includes:

- « An invitation to rent the vacant storefront, for a defined or variable amount of time. You can target the invitation towards specific uses or audiences (for example, art, performance, craft, a neighborhood), or leave it wide open. You may want to encourage creative uses of the storefront -- prepare to be amazed with what people propose!
- « A floorplan of the space, as well as other dimensions, such as window and door sizes, and ceiling heights
- « Images of the space, inside and out
- « The rental cost, and what is included in rent (utilities, general liability insurance, help with promotion, etc.)
- « Your name and contact information, and the project/organization name and logo, if there is one

APPLICATIONS

Set up a way for people to apply (through email, a Google online form, or by mail or fax), and ask for:

- « their intended use of the space
- « their ideal dates of use of the Shop, and how for long they wish to rent it
- « contact information and preferred method of contact
- « information required as part of the background check process if required (e.g. birthdate, former names, etc.)
- « best times of availability to meet with you (to sign the license agreement, get the key(s), participate in a follow-up interview, etc.)

*See the **Appendix** for a sample Application (created as an online form with Google Drive).*

THE RENTAL PERIODS

If you are subletting the storefront by the week, consider starting each rental week on a Tuesday and ending it on a Monday. This will allow renters to use the week to get ready for weekend events and activities.

BACKGROUND CHECKS

Depending on the property owner's requirements, you may want or need to do a background check on each of your sub-renters. The Minnesota Bureau of Criminal Apprehension offers a free, simple-to-use background check on their website. It provides results immediately. More extensive background checks are available from other agencies, but they generally require a payment.

For more information, visit <https://cch.state.mn.us/PcchLanding.aspx>

You should make applicants aware of this requirement during the application process. *An example of a simple form asking for their consent to complete the background check can be found in the **Appendix**.*

LEASING AND LICENSING

CHOOSING BETWEEN A LEASE A LICENSE

There are different arrangements for users to access rental space, and the contract used - either a lease or a license - should align with the intended relationship between the property owner, users of the space, and the space itself.

A lease gives renters a larger suite of rights than a license. The clauses in the lease can limit what's permissible in the space, but the tenant is typically given exclusive use of the space and a broader prerogative to operate in it how they see fit. Legal protections for tenants with leases are common. To protect tenants from abusive landlords, tenants are often granted the ability to stay in the rental space during a dispute, a grace period for non-payment of rent, etc. A license offers a more limited arrangement for how a renter can use a space, and what claim they have to it. If a user is only going to be in a space for a very short period of time, or if their use of the space is going to be non-exclusive (i.e. others will have the right to access the space), a license will probably be a more fitting contract.

In the case of the St. Anthony Park Pop-Up Shop, the Saint Anthony Park Community Council was listed as the lessee on a lease of the storefront space, with its property owner as the lessor. Starling then coordinated the arrangements with subtenants on behalf of the Community Council; the subtenants signed a license agreement as licensees, with the Council as the licensor.

Annotated Lease and License agreements, similar to those used for the Saint Anthony Park Pop-Up Shop, can be found on the following pages.

SAMPLE COMMERCIAL LEASE FOR A POP-UP SHOP

On the following pages is an annotated sample of a lease that might be used by a community or other organization renting a pop-up shop space.

*For a model agreement between a community organization and sub-tenants, see the **License sample**.*

P1. Describing the intention to effectively sublet the space is the most important thing here. It's far more common for commercial leases to prohibit this, or at least make it difficult.

1. We have found that it common for property owners to not be compelled by the amount of rent generally offered in these arrangements to improve their property. More common that they will be swayed to agree to a short-term lease, at least in part, by the prospect of "free" improvements made by the tenants or the project leaders. In any case, this is a key point of negotiation.

3. It's likely that the property owner will be hoping that a short-term tenant will take root in the space. In this case, a hard stop on the lease will enable them to sign a long-term lease directly with them. However, if that does not happen, and your project has the flexibility to continue renting out the space, it can be in all parties' best interests to structure the contract to transition into a month-to-month term.

5. This section is a combination of maintenance expectations that will be particular to each landlord, and items that are prohibitively difficult to get licensed in short-term situations. You should investigate both in advance. It's very likely that food sales are not going to be feasible for very short terms.

This Agreement, made this XXrd day of XXXX, 2012, by and between XXXX hereinafter called Lessor and XXXX hereinafter called Lessee;

WITNESSETH, Lessee desires to lease the property described below for the purpose of providing short-term sub-licenses for use of the property for retail sales purposes;

WITNESSETH, that Lessor in consideration of the rents and covenants herein, does hereby demise, lease and let to Lessee, and Lessee hereby hires and takes from Lessor, the following described premises, situated in the City of St. Paul in the County of Ramsey, and the State of Minnesota viz.:

XXXX University Avenue West, St. Paul, MN 55114

1. TO HOLD the premises just as they are, without any liability or obligation on the part of Lessor of making of alterations, improvements or repairs of any kind on or about the premises, for the term of X months, from XXXX, 2012, to XXXX, 2012 for the purpose of subletting to short-term retail business tenants, paying the rent therefore of a total of XXXX-Thousand-XXXX-Hundred-Dollars, (\$XXXX.00).
2. Lessee will provide Lessor written notice thirty days prior to the expiration of this lease otherwise Lessor will have the option of continuing this lease at the rental rate of \$700 per month on a month-to-month basis with a notice period equal to one full calendar month.
3. Lessee shall to pay the rent in full upon the signing of this lease, in lawful money of the United States at the office of Lessor, XXXX University Ave. W., St. Paul, MN 55114, or at such other place as Lessor may designate in writing. At that time, Lessee shall also pay to Lessor \$XXXX to be held as a security deposit. The security deposit will be used to offset any unpaid monies owed by Lessee to Lessor at the end of this lease. If no monies are owed the deposit shall be refunded in full within 14 days of the end of this lease.
4. Lessee also agrees to keep and maintain the premises during the term, and quit the premises to Lessor peaceably and quietly at the end of the term or at any previous termination thereof for any cause, in as good order and state of repair, reasonable use and wear excepted, as they are now or may be put into by Lessor or Lessee.
5. Lessee also agrees to keep the premises continually in a neat, clean and respectable condition, including the bathrooms, and will keep the sidewalks in front and along the premises cleared of ice and snow, or other obstructions or objectionable things. All ashes, garbage and refuse of any kind shall be removed at Lessee's expense. Lessee will not allow any gambling or other illegal practice. Lessee will not make or suffer any waste to the property, and shall not use the premises or any part thereof for any purpose considered hazardous by insurance companies or which will interfere with the general safety, comfort and convenience of the Landlord and Tenants of the XXXX Building. Neither Tenant nor its sub-tenants will make any sale of food or beverages on the Premises without the prior written consent of Landlord and approval of all appropriate licensing agencies. Lessee also agrees to replace all glass hereafter broken on the premises during the term, and pay for all electricity and any other service used thereon during the same time.

6. Lessee also agrees to provide Lessor with the full legal name, phone number, and criminal background check results for every sublet applicant, as well as a description of the intended use of the premises. Lessor shall make his best effort to accept or reject each sublet applicant within 48 hours of receipt of this information, which is to be sent by email to XXXX@XXXX.com. No sublet agreement may be executed in the absence of Lessor's approval. Approval will be made by email to XXXX@XXXX.com.
7. Lessee also agrees to put and keep all plumbing, toilets, sinks, pipes, drains, steam pipes and radiators ("Plumbing") in the premises in good order and repair at Lessee's own cost and expense during the term up to a maximum expense of \$500. All costs and expenses related to Plumbing in excess of \$500 will be at borne by Lessor.
8. Lessor represents that the Property currently complies with all applicable laws concerning the intended purposes of Lessee's lease of the Property. Tenant will accept the space in "as is" condition and understand that no work improvements will be made by landlord except to the extent explicitly provided under this agreement. Lessee agrees that it Lessee will maintain the Premises in such condition that it will continue to comply with all Federal, State and Municipal laws, Charters, Ordinances and Regulations.
9. Lessee agrees to procure and keep in force throughout the term of this lease insurance policies against plate glass, property damage and public liability, said policies to name Lessor as additional insured. Tenant shall furnish Lessor copies of said policies. Lessor must deem insurance liability limits satisfactory.
10. In consideration of the use of the Premises, the Lessee hereby agrees to indemnify, defend and hold harmless Lessor against and in respect to any and all claims, demands, losses, costs, expenses, obligations, liabilities, damages, recoveries and deficiencies, including interest, penalties and reasonable attorneys' fees, that Lessor shall incur or suffer, which arise, result from, or relate in any way to the undersigned's use of said Premises.
11. Lessee agrees that Lessor shall not be liable for any loss or damage which may be sustained by Lessee or others caused by freezing, bursting, overflowing or defect of any water, sewer, gas or steam pipes, closets or sinks, in or about the premises or from premises overhead, nor for any loss or damage which directly or indirectly may be sustained by water, sewer or gas, nor for loss or damage caused by water, ice, or snow from roof, skylights, trap-doors, or otherwise, nor for loss or damage by the reason of the present or future condition of repair of the premises or for loss or damage arising from Lessee's or other tenants' or occupiers' acts or omissions.
12. Tenant and its subtenant's trade fixtures and personal property will be installed in a proper manner, making no permanent alterations to the Premises. No such installation shall interfere with or damage the structure of the Premises or its mechanical or electrical systems.
13. Lessee shall not make or cause to be made any alterations, physical additions or improvements in or to the Premises without obtaining Lessor's prior written consent. Upon the termination or expiration of this Agreement, Lessee shall peaceably surrender the Premises to Lessor

6. Requiring criminal background checks adds a level of protection to backers of the project. It will make landlords more comfortable and some tenants less so.

7. Maintenance items are points of negotiation. Consider the risks versus the reward of a landlord that is more likely to agree to a short term lease.

8. This is a boilerplate item, but it is extremely significant. Both parties are making real commitments here. Vacant storefronts are much more likely to have deferred maintenance, or to not meet code for other reasons. It may be complicated for some landlords to make this commitment. On the other hand, the tenant is committing to being aware of all relevant regulations, and complying with them. In a sublet strategy, this requires the primary tenant to make that commitment for third parties.

9. Insurance is necessary to make these projects sustainable.

11. The landlord is likely to seek strong protections against maintenance concerns.

12. Expectations about alterations will vary, but it is likely that landlords will prefer this arrangement, or one in which the tenant makes some improvements at their own expense.

SAMPLE COMMERCIAL LEASE FOR A POP-UP SHOP

16. This arrangement will vary, but bear in mind that a short-term lease changes the traditional dynamic here. Typically, landlords will want to have tenants pay for utilities whenever possible so they have a natural incentive to keep those expenses low. In a short-term arrangement, it is enough of a hassle to transfer these accounts that it may be easier for all concerned to have landlord retain those accounts.

18. This is another instance of fitting into a landlord's property maintenance practices.

broom clean and in good order, condition and repair. Lessee shall remove all of its inventory and other personal property located in the premises at its sole cost and expense, and shall repair any damage done to the premises by such removal. If Lessee fails to do so within five (5) days after the expiration or sooner termination of this Agreement, such property shall be deemed abandoned and Lessor may remove the same, without liability for any damage thereto. If a default exists at the expiration or earlier termination of said Lease Agreement, Landlord shall have a possessory lien on all Lessees' personal property and trade fixtures as security against loss or damage resulting from any such default, and Lessee shall not remove such property until the default is cured. Except for personal property and moveable trade fixtures purchased and installed by Lessee, the title to all improvements, repairs, affixed flooring and carpeting, heating and air conditioning equipment and fixtures which have been installed by or at the expense of either Lessor or Lessee in or upon the Premises shall vest in Lessor upon the installation thereof, and possession thereof shall be surrendered with the Premises without charge to Lessor.

14. Lessee agrees to permit Lessor or Lessor's Agents, contractors, or employees to enter the premises at all reasonable times to view them or show them to parties wishing to purchase, lease, or to make repairs, alterations or improvements to building or parts, a part of which is herein leased, and insert such tools, appliances, and pipes they may deem necessary for the purpose. Lessee hereby waives any and all claims and demands for loss or damage or diminution of rent on account thereof or on account of any obstruction to sidewalk, entrance, or windows and permits rent signs to be put on and to remain on within leased premises without hindrance.
15. Lessee shall pay Lessor a \$30 fee for any check returned by the bank for any reason, e.g. NSF, and a \$40 late fee for any rent not received by the 5th day of the month due.
16. Lessor shall furnish heat, water and trash collection. Only trash generated on the premises during the approved use of the premises shall be accepted, and said trash must be placed within the proper receptacle outside the building and must be deemed acceptable by the trash-hauling contractor.
17. Lessee shall contract with Xcel Energy for electricity at Lessee's expense.
18. As a courtesy, Lessor may at his option arrange to have the XXXX Building sidewalks plowed during the winter months each year, and Tenant agrees to pay one-eighth of the cost. This does not release Tenant from the responsibility to maintain clear sidewalks.
19. BUILDING OWNERSHIP: XXXX is the landlord of the described premises and XXXX is authorized to manage and lease the premises, to accept service of process, notices and rents and to give receipts for notices and demands at XXXX University Ave. W., St. Paul, MN 55114.
20. For purposes of service, Lessee designates XXXX Avenue, St. Paul Minnesota 55114 as a proper place for service and for mailing notices, and Lessor designates XXXX University Ave. W., St. Paul, MN 55114 as a proper place for service and mailing. It is understood that both parties may change the place of service by registered or certified mail thirty days prior to said change taking effect.

21. If said rental payments, whether they be demanded or not, are not paid when they become due; or if said leased premises shall be used for any' other purpose than is specified herein; or if any gambling or other illegal practices are allowed on the premises, or any damage or waste shall be made thereon; or if any part of the premises shall be sublet or this Lease assigned without the written consent of Lessor; or if any term, condition or covenant of this Lease on the part of Lessee shall be violated or neglected, then Lessee authorizes Lessor or Lessor's Agent to cancel this Lease at once, and to re-enter and take possession of the premises immediately, and without any prior notice of intention to re-enter, and remove all persons and their property therefrom, and to use such assistance in effecting such removal as Lessor may deem advisable to recover at once full and exclusive possession of all said premises, whether in possession of Lessee or of third persons, or vacant; or Lessor or Lessor's Agent may at their option at any time after such default or violation re-enter and take possession of said premises, without such re-entering working a forfeiture of the rents to be paid and the covenants to be kept by Lessee for the full term of this Lease.
22. If the buildings on the premises are, without any fault or neglect on the part of Lessee or of Lessee's servants or employees be destroyed, or be so injured by the elements or any other cause as to be untenable and unfit for occupancy, then the liability of Lessee for the rent thereafter, and all right to the possession thereof, shall cease at once.
23. The relationship between the parties hereto shall, at all times, be that of Lessor and Lessee, and Lessee is not to be deemed or considered at any time as agent of Lessor, nor in any sense a joint venturer of Lessor.

22. A default clause sets clear expectations and specifies the remedy in case things go awry.

IT IS MUTUALLY AGREED that all the covenants, terms, and conditions of this Lease apply to the Lessee and Lessor. The terms of this Lease also apply to any heirs, legal representatives and assigns of Lessee or Lessor.

Both parties have signed and executed this instrument in duplicate the day and year above written.

Lessor

date

Lessee

date

SAMPLE COMMERCIAL LICENSE FOR A POP-UP SHOP

Title: The reason for not labelling the contract a sublease is to avoid the legal complications that the terms lease and tenant entail. At least in Minnesota, tenants have many rights that are valuable protections - but the process of removing a tenant who is not paying rent can take months. That would torpedo a sublet-based pop-up project. This is not a battle-tested justification, just reasonable advice we received.

Preamble: This kind of a preliminary statement of purpose may not have a great deal of legal value, but it is meaningful to be intentional about stating the intentions behind the project.

2. The payment schedule should depend on context. We did not want users to count on income from the space to pay for their use of it. Given our own limited resources available for this project, we knew we were targeting users with some resources.

3a. Insert language to assuage the concerns of your insurance company, city, and landlord here.

3b. This general sentiment should probably be included in any such agreement, though the particulars will depend on the landlord's sensitivities and property management practices, and your own expectations for how the space is perceived.

This is a sample of a license agreement that might be used by an organization so sublet a pop-up shop space to sub-renters.

LICENSE AGREEMENT

THIS LICENSE AGREEMENT made this _____ day of _____, 2012, between Saint Anthony Park Community Council ("Licensor") and _____ ("Licensee").

WITNESSETH

WHEREAS, Licensor has a leasehold interest in a property within the Creative Enterprise Zone on University Avenue in Saint Paul, Minnesota with the intention of subletting that space to short-term users that will contribute to the vitality of the surrounding community; and

WHEREAS, Licensee has a project that requires space in which to operate that fulfills Licensor's own criteria for enhancing the vitality within the Creative Enterprise Zone;

THEREFORE, Licensor hereby agrees to grant Licensee access to XXXX University Avenue West, consisting of approximately _____ square feet ("Premises"), in the property with the same street address located in the City of St. Paul, County of Ramsey, State of Minnesota.

In consideration thereof, Licensor and Licensee mutually agree as follows:

- 1) **TERM:** Said License Agreement shall commence on _____ ("Commencement Date") and terminate on _____ ("Termination Date").
- 2) **LICENSE FEE:** Licensee agrees to pay Licensor the sum of \$_____ before the Commencement Date, with half due upon execution of this License Agreement, and the remainder due prior to the Commencement Date.
- 3) **PERMITTED USE:** The Premises shall be used for the purpose of _____ only. No part of the Premises shall be used for a purpose which constitutes a nuisance or which is illegal, offensive, termed extra hazardous by insurance companies or which may make void or voidable any insurance on the Entire Premises or which may increase the premiums therefore, or which will interfere with the general safety, comfort and convenience of the Licensor and Licensees of the Entire Premises. There shall be no sale of food or beverages by any means without the prior written consent of Licensee and approval of all appropriate licensing agencies.

Licensee agrees to keep the Premises continually in a neat, clean and respectable condition, including the bathrooms, and will keep the sidewalks in front and along the premises cleared of ice and snow, or other obstructions or objectionable things. Licensee will remove at their own expense all ashes, garbage and refuse of any kind from the Premises.

- 4) **NOTICE:** Any notice required to be given hereunder shall be in writing and shall be served either personally, by email, or by first class mail, postage prepaid at the following addresses:

Licensor:

Organization Name

Organization Address

Attn: Organization's Representative's Name

Representative's E-mail Address/Phone Number

Licensee:

Sub-tenant's Name

Sub-tenant's Address

Sub-tenant's E-mail Address/Phone Number

The address for each party may be changed by such party by written notice to the other party stating the new address in full.

5) **PROPERTY IMPROVEMENTS:** Licensee will accept the space in “as is” condition. No work will be performed by Licensor.

6) **INDEMNIFICATION:** In consideration of the use of the Premises, the undersigned hereby agrees to indemnify, defend and hold harmless the Licensor against and in respect to any and all claims, demands, losses, costs, expenses, obligations, liabilities, damages, recoveries and deficiencies, including interest, penalties and reasonable attorneys’ fees, that Licensor shall incur or suffer, which arise, result from, or relate in any way to the undersigned’s use of said Premises.

The undersigned understands and agrees that the Licensor has made no warranties or representations express or implied, with respect to the condition or suitability of said Premises or any equipment or personal property used in connection therewith.

Licensee understands and agrees that Licensee is solely responsible, and Licensor bears no responsibility or liability, related to any general liability or property loss related to Licensee’s use of the Premises, including, but not limited to, personal injury, damage or loss of personal property, trade fixtures, inventory, supplies, and merchandise. Licensee is solely responsible to obtain, purchase and maintain any insurance policy it may deem appropriate under this License Agreement, including, but not limited to general liability, inland marine, and property damage policies.

7) **TRADE FIXTURES AND PERSONAL PROPERTY:** Licensee shall install in the Premises its usual trade fixtures and personal property in a proper manner, making no permanent alterations to the Premises. No such installation shall interfere with or damage the structure of the Premises or its mechanical or electrical systems.

8) **CONDITION OF CARE & PREMISES:** With the exception of painting the walls, in which case walls shall be repainted white or off-white prior to Termination Date, Licensee shall not make or cause to be made any alterations, physical additions or improvements in or to the Premises without obtaining Licensor’s prior written consent. Upon the termination or expiration of this Agreement, Licensee shall peaceably surrender the Premises to Licensor broom clean and in good order, condition and repair. Licensee shall remove all of its inventory and other personal property located in the premises at its sole cost and expense, and shall repair any damage done to the premises by such removal. If Licensee fails to do so within five (5) days after the expiration or sooner termination of this Agreement, such property shall be deemed abandoned and Licensor may remove the same, without liability for any damage thereto. If a default exists at the expiration or earlier termination of said License Agreement, Licensor shall have a possessory lien on all Licensees’ personal property and trade fixtures as security against loss or damage resulting from any such default, and such property shall not be removed by Licensee until the default is cured. Except for personal property and moveable trade fixtures purchased and installed by Licensee, the title to all improvements, repairs, affixed flooring and carpeting, heating and air conditioning equipment and fixtures which have been installed by or at the expense of either Licensor or Licensee in or upon the Premises shall vest in Licensor upon the installation thereof, and possession thereof shall be surrendered with the Premises without charge to Licensor.

9) **ACCESS BY LICENSOR:** Licensee’s access of Premises shall be non-exclusive. Licensee agrees to permit Licensor or its agents and/or representatives to enter into and upon any part of the Premises during all suitable hours to inspect the same, clean, make repairs, alterations or additions thereto or show the Premises to prospective lessees, purchasers or others, or for any other reasonable purposes as Licensor may deem necessary or desirable. Licensor shall, except in an emergency, give Licensee reasonable notice prior to such entry. No such entry shall entitle Licensee to any abatement of rent, operating costs, or any other sums due under said License Agreement.

10) **DEFAULT:** Upon breach of any covenant of this License Agreement by Licensee, Licensor may immediately terminate this License Agreement by giving written notice. Should Licensor at any time terminate said License Agreement for any breach, it may recover from Licensee any and all damages incurred by reason of such breach, including but not limited to, the cost of recovering Premises, reasonable attorneys’ fees and the value at the time of such termination of any rent and other charges payable for the remainder of term of said License Agreement, which shall be immediately due and payable from Licensee to Licensor.

5. This is a fairly likely arrangement for a sub-agreement. Landlords will not enjoy being approached with additional requests beyond what is agreed to in the lease.

6. Fairly boilerplate liability language, though be aware that some users will be alarmed. Your sub-rental process should include education about insurance.

7. For the Saint Anthony Park Pop-Up Shop project, there was very little installation of “trade fixtures”, but it is useful to have general language in a standard agreement so you don’t need to edit the contract repeatedly.

8. It’s very important to have clear, enforceable language about what (if any) modifications users can make to the space, and what will happen with their stuff if they go rogue.

9. This language about non-exclusive use is absolutely critical. It speaks to the difference between a lease and a license agreement, and communicates that there are shared claims to the space (i.e. the lease holder, your organization, other licensees, etc.).

10. Again, it’s important to have strong protections for the lease holder and the landlord. It’s also important to have a concise default clause like this one, rather one that is much longer that may scare away prospects.

11. If users are paying in advance, this becomes less crucial. Still, doesn't hurt - especially the bit about attorneys fees.

12. If the building is struck by lightning, the lease holder should not be obligated to recreate the space for the license holder.

13-15. These last three articles are boilerplate, frequently found in property lease/license agreements.

If this license agreement is to be used repeatedly for a string of subtenants (as was the case for the Saint Anthony Park Pop-Up Shop), you may find it helpful to convert it to an easily-modifiable digital form.

11) **GUARANTY:** The undersigned guarantor hereby, absolutely, unconditionally and irrevocably guarantees to Licensor the full and complete performance of any and all of the Licensee's covenants and obligations under said License Agreement and the full payment by Licensee of any and all charges and amounts required to be paid hereunder. The undersigned guarantor shall also pay any and all Licensor's expenses, including, but not limited to, attorneys' fees, incurred in enforcing the obligations of Licensee under said License Agreement or in enforcing this guaranty.

12) **DAMAGE OR DESTRUCTION:** In the event of damage to or destruction of all or any part of the Premises, the right of Licensee to occupancy shall immediately terminate and any obligation of Licensor arising hereunder shall cease.

13) **INTEGRATION:** This License Agreement and the Exhibits attached hereto and by reference made a part hereof constitute the complete agreement between Licensor and Licensee concerning the Premises and the Property. There are no oral agreements, understandings, promises or representations between Licensor and Licensee affecting said License Agreement. Any and all prior negotiations and understandings between Licensor and Licensee shall have no force or effect.

14) **RELATIONSHIP:** The relationship between the parties hereto shall, at all times, be that of Licensor and Licensee, and Licensee is not to be deemed or considered at any time as agent of Licensor, nor in any sense a joint venturer of Licensor.

15) **MISCELLANEOUS:** The captions of the paragraphs of said License Agreement are for convenience only, and shall not be considered or referred to concerning questions of interpretation or construction. Licensor shall be deemed the author of said License Agreement.

IN WITNESS WHEREOF, the parties have caused this License Agreement to be executed on the date and year first above written.

Licensor:
[Insert Representative's Name Here]

By: _____

Its: _____

Licensee:
[Insert Sub-Tenant's Name Here]

By: _____

Its: _____

INSURANCE INFORMATION AND RESOURCES

There are two types of insurance that are relevant to pop-up shop endeavors: *liability insurance*, which offers legal protection in the case of injury to a person while on the premises; and *property insurance*, which offers coverage in the case of damages to or theft of property, merchandise, or goods in the space.

PROPERTY INSURANCE
GENERALLY COVERS
REPAIR COSTS FOR
DAMAGES TO THE
BUILDING, BUT NOT ANY
IMPROVEMENTS MADE TO
THE BUILDING BY THE
TENANT.

In a commercial setting like this, the industry practice is for the property owner to have their own property insurance and liability insurance. The property owner typically passes along the cost for the premiums of its insurance to the tenants of the property as “additional rent” or “operating costs”. This insurance will only protect the property owner for liability purposes. Except in very rare circumstances, the property owner will require all tenants to maintain liability insurance and property insurance, and many leases state that if the tenant does not maintain (and provide evidence) of the required coverages, that the property owner can either terminate the lease or pay for the insurance coverage and bill the costs thereof to the tenant.

INSURANCE PREMIUM
COSTS CAN BE PASSED
ON TO SUB-TENANTS,
BUILT INTO THE RENTAL
RATES FOR THE SPACE.

That being said, insurance coverage is likely to be hard to obtain for micro business, especially those that do not plan on being around for significant periods of time or those without significant capital. Along these same lines, property owners would generally prefer to deal with a single point of contact for the lease and for insurance purposes. As such, if the tenant/community organization can obtain an umbrella or joint policy that adds and drops micro tenants as “additional insureds” for the period that micro tenant uses the space, rather than each micro tenant finding their own insurance arrangements, the property owner will prefer the simplicity and the continued affiliation with a single insurer for the leased space. This will almost certainly be a benefit to the micro tenants, as well.

THE PROPERTY
OWNER MAY CONSIDER
ALLOWING SUB-TENANTS
TO BE COVERED BY
THE COORDINATING
ORGANIZATION'S
INSURANCE.

Obviously, there will be some logistical challenges to providing the micro-business with insurance (property insurance more so than liability insurance), but by working with the insurers and setting appropriate deductible levels, you should be able to set up a workable arrangement with one or more insurance provider(s). Depending on the situation and the goals of each tenant/partner organization, providing coverage for the micro-business subtenants may not be economical or desirable for a number of reasons and, so long as the tenant/partner organization has a suitable umbrella policy and properly screens micro business subtenants, the property owner will likely be satisfied that insurance requirements are met and the tenant/partner organization can be satisfied that they are not taking on too much liability risk.

SAINT ANTHONY
PARK
POP-UP SHOP INSURANCE
ARRANGEMENT

In the case of the St. Anthony Park Pop-Up Shop, the St. Anthony Park Community Council already had liability insurance coverage for their office and council activities; the Pop-Up Shop was added as an “additional insured” property to their existing liability insurance policy.

As would be expected, different insurance companies have different requirements. For example, the Saint Anthony Park Community Council’s original insurance company refused to allow the Pop-Up Shop to be listed as an “additional insured” unless the Shop’s sub-tenant also had liability insurance (this would have meant three levels of liability insurance on the property - by the landlord, the community council, and the sub-tenant). Because having to purchase liability insurance coverage would have made renting the pop-up shop more logistically and cost prohibitive for the sub-tenant, the St. Anthony Park Community Council changed their insurance company to one that would allow the Pop-Up Shop to be listed as an additional insured on their existing policy without also requiring the sub-tenant to have their own liability coverage on the space.

INSURANCE COVERAGE
ON SUB-TENANTS'
PROPERTY ON THE
PREMISES

Election of property insurance coverage for the goods in the space is at the discretion of the sub-tenant, or short-term renter using the space. The community organization may encourage or require that the sub-tenant have property insurance coverage for their merchandise in the space.

Fractured Atlas (<http://www.fracturedatlas.org>) is one insurance company that offers short-term property insurance to artists. Multiple sub-tenants of the St. Anthony Park Pop-Up Shop used Fractured Atlas to ensure their merchandise was protected.

ARTICULATING
INSURANCE AND
LIABILITIES IN LICENSE
LANGUAGE

It is critical that sub-tenants are informed of the specifics of the insurance coverage on the space and that the community organization or coordinator of the pop-up project are not responsible for damages to their property while in the space. In the license agreement template provided in this toolkit, this is spelled out with the following statement:

Licensee understands and agrees that Licensee is solely responsible, and Licensors bears no responsibility or liability, related to any general liability or property loss related to Licensee’s use of the Premises, including, but not limited to, personal injury, damage or loss of personal property, trade fixtures, inventory, supplies, and merchandise. Licensee is solely responsible to obtain, purchase and maintain any insurance policy it may deem appropriate under this License Agreement, including, but not limited to general liability and property damage policies.

GETTING PEOPLE THERE STRATEGIES FOR PUBLICITY AND PRESS

A DESCRIPTION TO WORK FROM

The suggestions below apply to each rental, as well as the umbrella Pop-Up Shop effort (if there is one). If you're coordinating a pop-up shop with multiple renters, you'll want to create a website and other material that gets the word out about the project as a whole and each individual renter. You can also supply renters with boilerplate (address, directions, parking and transit suggestions) that they can include in their communication.

Get started with publicity by writing a short description (150 words or so) that summarizes the concept of your shop. You can copy and paste this description in emails or social media outlets to inform people of your project. The description should include:

- « WHO you or your organization is,
- « WHAT the name of your shop is, and the service or goods the shop will provide,
- « WHERE the shop is located,
- « WHEN the shop will be open and
- « HOW people can contact you for more information.

It's also a great idea to select an image that serves as a visual representation of your shop.

FLIERS

Making a flier is a fantastic way to get the word out about your shop. Don't be afraid to get creative with it! Your flier should include:

- « Shop Name
- « Shop Hours
- « Shop Location
- « An Image or Graphic
- « Website (if you have one)
- « An Email Address or Phone Number so people can contact you if they want more information.

We suggest creating a few different versions of your flier: a flier you can send out via email and another meant to hang up or hand out to people. Hang fliers in neighborhood businesses (with their permission): coffee shops, grocery stores, and other retail shops. We also suggest keeping fliers on hand in your shop to give to visitors when they leave, that way your visitors can help you spread the word.

*See sample Fliers and Graphics created by Saint Anthony Park Pop-Up Shop sub-tenants in the **Appendix**.*

PUBLIC RELATIONS AND PRESS RELEASES

You'll want to use all your networks and the media (social media, local newspapers, neighborhood email lists, etc.) to get the word out about what you're doing and how people can check it out.

Writing a press release and sending it to the appropriate media contacts is a fantastic way to spread the word about your Pop-Up Shop. Get the word out as early as you can: about 4 to 5 weeks out for getting on to event calendars, and then again the week before to get on the radar of reporters who might want to do a story. A press release will be an extension of your shop description.

Here is some advice and a simple Press Release Template, courtesy of *Springboard for the Arts & the Irrigate Project*.

HANDY PRESS RELEASE TIPS

Keep it simple. Press releases don't have to be fancy, they just have to get the information across.

Make sure the full press release is in the body of the e-mail. If someone has to take the extra time to open another attached document, there is less chance that they will do it. Also, if the press release is in the body of an e-mail, people can cut and paste your information easily.

Spellcheck and proofread! If you can catch as many errors as possible, the less likely those errors are to be repeated by others elsewhere. If you can have someone else read over your press release, do it.

Double check that you have the “what, who, when, where, how much” clearly listed. It is the critical information to get on arts and events calendars.

Keep file sizes manageable. When e-mailing press releases, don't attach large files - they clog up inboxes and some people have filters that automatically reject e-mails with attachments.

Use the correct resolutions for photos and images. If something is going on the web, it only needs to be 72dpi. This makes a smaller file that is more easily uploaded. If something is going to be in print, it should be 300dpi, for better print resolution and quality. Photos should be JPEG format. Include a line in your press release about photos being available on request, and reporters will ask for them specifically. If you think it will be helpful to attach a small picture to quickly show rather than tell, go for it, just make it small (72dpi)

See *sample press releases* in the **Appendix**.

GETTING PEOPLE THERE STRATEGIES FOR PUBLICITY AND PRESS

PRESS RELEASE TEMPLATE

Just fill in the blanks!

«**Contact information** – name, phone number, e-mail address.

«**Date of press release**

«**Title** – Make it catchy! Make it short! This is how people will refer to your project, so think about that when creating a title.

«**Bullet points** – what, who, when, where, how much.

«**Intro paragraph** – [Title of Project] by [artist/s and collaborators] is supported by the Starling Project. What is it, who is presenting it, a brief description of the project. Finish with the dates, times, locations.

«**Second paragraph** – Expand on the concept, describe the history or inspiration for the piece, why it is important, include a quote from a key person involved in the project.

«**Third paragraph** (optional) – Final key items, inspirations, quotes.

«**Contact information** – name, phone number, e-mail address.

«**Contextual information** – you may also want to add something about the umbrella project or effort, to link things together in people's minds. For example, many press releases that went out for things happening in the Saint Anthony Park Pop-Up Shop included a general paragraph about the Pop-Up Shop, the neighborhood and the Creative Enterprise Zone, and Starling. If you're the organizing group, you may want to provide renters with this paragraph (as well as general info about parking, directions, etc.) so they can easily include it in their communication.

WEB PROMOTION

The Internet is a great resource for spreading the word about your Pop-Up Shop. If you don't already have a website you can create one easily using sites like Google, Tumblr, Blogger or Word Press. If your website link is long and hard to remember, you can create an easy-to-remember URL on sites like tinyurl.com or bit.ly.

We also suggest creating a Facebook Page or Facebook Event Invite to your shop.

MEET YOUR NEIGHBORS

Dropping off a flyer and taking the time to introduce yourself to the neighboring businesses and business owners is a great way to get more folks into your shop. Often neighboring businesses will post your flyer in their window or take the time to tell their visitors about your shop. They may even stop in themselves!

Emailing a flyer flyers with a short introduction to the businesses that are close to your shop. Sending out press releases to neighborhood papers and community websites is also suggested. Doing events on the sidewalk is also a fun way to draw people in.

WINDOWS AND SIDEWALKS

Utilizing the space outside of your shop is a great way to draw people in. You can design an interesting window display, post your hours in the window or put a sandwich board on the street to get passers-by to stop in.

PARKING

Check out the parking situation in the neighborhood. Are there any free parking spaces near your shop? Does the street have meters? Do guests have to pay to park? Let your guests know about parking on websites, fliers and other communication, and consider offering incentives for visitors that use alternative transportation.

KEEP PROMOTING

Even when you're in the shop, send out updates and images to keep yourself in people's minds. Continuing to update your Website or Facebook Page with images or events as they happen is also a good idea. This is a great way to create buzz about what's happening in your space.

GRAPHIC DESIGN AND SIGNAGE STRATEGIES AND TIPS

A great way to communicate to your community that something exciting, such as a pop-up endeavor like yours, is happening is to emphasize your project's visual presence: from the street, to passersby, and to people online. All of these outlets have a visual component which plays an important role in communicating your project's main ideas and goals.

AT THE DRAWING TABLE

The best projects start simple. To maintain graphic cohesion through any project, the best first-steps to execute and understand are those of basic graphic design, and how to assemble your visual ideas to create and deliver a powerful, interesting message to your audience.

Color Palettes

Alongside, or even before logo generation, deciding on a color palette will help lend cohesion to the visual presentation of any project. There are many websites that can help with color schemes, such as *Color Scheme Designer* (colorschemedesigner.com). These color schemes can then be downloaded and used in graphic software such as Illustrator or Photoshop as either CMYK or RGB color types, two basic types used in graphic design..

For external signage, avoid using red because it fades the quickest of all the colors – especially in direct sunlight.

The two basic color types in graphic design are RGB and CMYK. The former is used for any screen or projected application (including the web) while the latter is used for any physical print application. RGB = Red, Green, and Blue; the constituent elements of all things projected using mixes of light. CMYK = Cyan, Magenta, Yellow, and Key (the amount of black); the constituent elements of all things on paper or other material using mixes of physical pigment.

If you are not doing the graphic design yourself, it is at least important to know these terms, what they mean, and how they are applied; having this basic understanding will allow you to more easily communicate with someone helping you with graphic design.

Logos and Text

Almost all successful projects or businesses have an iconic visual element like a logo. Even if the project isn't completely off the ground, giving it a visual face will help you create and shape energy for it.

If the logo or other signage includes text, it is crucial that the text be readable from a distance. Some general text-size-to-reading-distance recommendations:

5/16", or ~22 pt. = 7' readable distance (reading from the sidewalk or closer)

1 1/2", or ~100 pt. = 36' (reading from the road in front of a shop)

3 1/2", or ~230 pt. = ~90' (reading from across a large road)

On the screen and coming off a printer, these sizes may seem excessively large, but a streetscape can be visually overwhelming and further exaggerated when seen from moving vehicles. It doesn't hurt to err on the size of too large; in general, the bigger, brighter, and simpler, the more legible your signage will be to passersby.

*Some examples of storefront signage, as well as project promotional graphics and fliers, can be found in the **Appendix**.*

File Types

One other useful note for graphic design is to understand the difference between raster and vector file types. The term 'raster' refers to a file or image type that consists of a field of pixels (or small boxes of a specific color). When a raster image is magnified, at some point, those pixels are noticeable and sometimes distracting, or at the least unprofessional. Vectors, on the other hand, consist solely of lines and points, and are infinitely scaleable – in other words, you can increase the size of the image without visual distortion. Also, it is much, much easier to convert from vector-to-raster image types than vice versa. Generally, all logos should be done in vector format.

In general, when a graphic file for signage is brought to a print shop, they will likely ask that the file is vector-based and in CMYK color mode. The most common vector file types are .eps (Encapsulated Post-Script), .ai (Adobe Illustrator files), and .svg (Scalable Vector Graphics), whereas .jpg, .png, and .tiff are common raster file types.

AT THE PRINT
OR SIGN SHOP

Materials

Many window treatments use vinyl lettering which works quite well on glass. Two types of vinyl signage are *cast vinyl* (of a single color, and can be applied on either interior or exterior glass of a storefront) and *print vinyl* (a white sheet that is printed in any number/combination of colors - good for photo posters - but can only be applied to the exterior face of glass or any other smooth material).

Also, contrast is important when thinking about signage. For the Saint Anthony Park Pop-Up Shop, we used single-color cast vinyl, adhered to the inside of the window. One easy treatment that would have made the signage much more legible from the street would have been a white background against the colored letters. As it was, with the lights out in the storefront space at night, the letters all but disappeared from the street.

Other materials - including a wide range of plastic- or fabric-based options - are dependent on the sign shop's capabilities and supplies and vary widely in price.

Questions to ask

What is their file type preference? This depends on their software and printing equipment. Most signage shops have the capability to convert from one file type to another, but this takes additional time and will likely result in additional cost to you. Generally speaking, .eps/CMYK file types are the industry standard.

How much will the printing service cost, and what options do they have available that will fit your budget? Think about what materials you need and ask to see samples of what they have available. It's important to know your dimensions at this point to receive an accurate price estimate. Be objective and realistic in evaluating your options given your project's budget. A good rule of thumb is to see what the print shop can offer you for about 80% of your printing budget as the printer may suggest a product that is at the edge of the budget but that you may want to consider anyway.

IN THE STOREFRONT WINDOW OR ON THE STREET

When you're ready to apply the vinyl lettering to the storefront windows, be careful in its application to glass; application should be made from the horizontal middle of the graphic to the outsides, on clean glass, and optimally with a window squeegee, which will eliminate air pockets between the lettering and the glass. If the lettering does get air pockets, a simple prick with a pin or needle should be sufficient to squeeze out the excess air, and will not be noticeable from the street.



STRATEGIES FOR A SUCCESSFUL RENTAL

ADVICE FOR RENTERS, BY RENTERS

DEFINE WHAT SUCCESS MEANS FOR YOU

As part of our documentation of the St. Anthony Park Pop-Up Shop project, we conducted follow-up interviews with subtenants to hear about their experiences using the space and collect thoughts that they would like to share with others considering a pop-up endeavor.

get ready...

Before you begin, take a moment to consider what a successful pop-up project looks like for you. Each person's definition of success will be different. Some people may choose to use their shop as a studio space and measure success in the number of projects they complete. Another group may base their success on sales, while another group might consider the amount of people that visit their shop as an ultimate measure of success.

Be as clear as you can with yourself (and your collaborators) set your goals and make plans around them. Having a set of goals will be essential in helping define how you will spend your energy during the run of your shop and how you will gauge your success.

PLAN AHEAD - BUT DON'T WORRY ABOUT EACH AND EVERY DETAIL.

Even though you may feel like you need to have everything planned out ahead of time for your time in the pop-up shop (and it is indeed generally helpful to go in with a solid plan), remember that not every detail needs to be resolved before you start. Allowing yourself some flexibility will give more opportunity to react to surprises and unexpected challenges, adapt to things you've learned along the way, and implement new or revised business or event strategies.

THINKING ABOUT YOUR AUDIENCE

Take some time to think about who your audience is. What will people do once they are in your shop? How many people would you like to visit your shop? Each day? The duration? These questions can help you think about how to schedule your hours, events and activities, and press and promotion.

Think about your project's branding. Your outreach materials are an important way of delivering this message! Carry that theme through signage on the storefront windows, materials inside the shop, or the way you decorate the space. Think of your time in the shop as a blank canvas; the "vibe" and appearance of the environment is up to you to create.

COLLABORATIONS

Hosting or collaborating with a community of like-minded folks like other artists, entrepreneurs and organizations will aid to the feeling of success for your shop. Think of other businesses or artists that share your vision and ask them to participate with you in your shop. If you are at a loss for where to find these folks you can send out an "Open Call for Collaborators".

get set...

GETTING YOUR FINGER ON THE PULSE

About a week or two ahead of time take a walk around the neighborhood where your shop is located. You may also want to visit the area a few different times of the day. Get to know the traffic and pedestrian rhythms of the area. What time are the most people in the area? The least? (Lunch, rush hour, the weekends?)

OPEN HOURS

Decide on the hours your shop will be open. Once your shop is open posting open hours in your shop window is also a good idea. Also, be sure to include open hours on your flyers and press releases. Consider creating an OPEN and CLOSED sign for the door of your shop.

EVENTS

We suggest planning a series of events to draw visitors into your space. Consider collaborating with other groups or individuals on these events and be sure to get the word out to their networks, too. Hosting an event is a great way to get folks out to your Pop-Up Shop. Here is a short list of event suggestions: Opening Reception, Closing Reception, Open Mic Night, Preview Party, Workshop, Fundraiser, Silent Auction, Live Music & Music Jams, Theatre/Dance Rehearsals, City Council Meetings, Yoga/Meditation Sessions, Guest Artists, Lectures, etc.

PRICING

Establish a standard rate for your services and time. If you plan to sell objects make sure you have items available at every price point. This encourages visitors to buy something no matter how small or large their budget is. Accepting donations is also a great way to bring in funds. Who knows, someone may be feeling generous!

FOOD AND BEVERAGES, SPONSORS

Local companies like Cub Foods, Rainbow Foods and Target may be willing to donate products to your pop-up project. Contact the sponsor you want to receive products from and ask them what it takes to make this happen. Each company is different, but most have set aside monthly budgets for product donations. We suggest contacting them about three weeks in advance of your event and following up a week before your event. Be sure to thank them, and consider inviting them to your event(s) and giving their names mention in your shop or printed materials.

If you need donations for your pop-up, consider reaching out to nearby businesses and organizations (well in advance of your time in the pop-up shop). If necessary or applicable, see if you can find an existing non-profit whose interests align with the nature of your pop-up endeavor to partner with so you can use their tax-exempt status to purchase supplies and materials.

STRATEGIES FOR A SUCCESSFUL RENTAL ADVICE FOR RENTERS, BY RENTERS

TAP INTO LOCAL RESOURCES

When you are purchasing supplies or services (i.e. groceries, art materials, printing, etc.) for your pop-up endeavor, support the shop's nearby businesses to the extent possible. Besides benefitting the local economy, visiting with business owners and employees might make them be more willing to consider helping you promote your pop-up or hang fliers, etc. about your event(s) in their space. They might be more willing to help if they anticipate a mutual benefit of some sort; offer to include their name on your press materials or in the space during your events. Ask if they can provide coupons or other promotional materials for you to keep in the space for your shop visitors.

PUBLICIZE, PUBLICIZE, PUBLICIZE

The short-term nature of pop-up endeavors makes outreach critical. Make sure your materials – both web-based and print versions - include all the details about your project or event(s). Use all of your networks - online and in real life (personal, professional, place-based, interest-related) - to promote your pop-up.

Use all of your networks - online and in real life (personal, professional, place-based, interest-related) - to promote your pop-up. Additionally, think about other people, groups, or organizations whose missions or interests align with yours, and ask them to help you promote your event. Give your visitors, as well as anyone helping you with promotion, as much advance notice as possible. In general, it doesn't hurt to send notices twice - once you have all the details figured out, and then again a few days beforehand as a reminder.

*For more tips about getting the word out, see the **Getting People There:** Strategies for Publicity and Press section.*

SET SPECIFIC INTENTIONS FOR YOUR TIME IN THE POP-UP SHOP

This will help you set realistic parameters for yourself and be more deliberate about what you're doing during your time in the shop. Also, though it might be tempting to spend lots of time in the shop remember that stepping away for breaks (maybe grab lunch at a nearby cafe) or otherwise setting very specific hours for yourself in the space can help to avoid burn-out and keep a fresh perspective on your efforts.

MAKE IT YOUR SPACE	<p>...go!</p> <p>Bring in items or objects that personalize and reinforce the intention of the space. Playing music while your shop is open is a great way to create ambience.</p>
SAFETY	<p>If a guest gives you a strange feeling or makes you uncomfortable it is okay to ask them to leave or get support. Be sure to lock the door of the shop if you expect to be away or if you take a break for the restroom.</p>
NEIGHBORS MAKE GREAT SHOP VISITORS	<ul style="list-style-type: none"> « Don't forget to reach out to neighboring businesses and residents. « Create signage for the building's exterior and/or a dynamic display for the storefront windows. « Use a sandwich board on the sidewalk to attract attention from passersby. « Consider using the sidewalk or other outdoor space (if allowed) for activities or displays to give an even more public expression to your event. « Put fliers in the nearby coffee shop, the cafe, at the music school next door, etc. to draw in people who are in the neighborhood already.
DOCUMENT YOUR SHOP	<p>Take lots of pictures, make videos and create notes to capture what happens for the duration of your shop. You can invite friends or professionals to help out. Be sure to ask people for their permission before you photograph them.</p>
GUESTBOOK/ E-MAIL LIST	<p>Invite guests to sign a guestbook or email list. That way you can stay in touch with them or give them updates once your shop closes.</p>
STAY FLEXIBLE	<p>Each time the door to your shop opens a new adventure begins. Greet guests with a smile and let them know why your space is special and how he or she can participate. Be sure to ask them who they are and what they do. You never know who might stop by! Depending on your prior experience things may not work out as well as you envision them. Take it all in stride, have fun with it and make changes along the way.</p>
CLEANING	<p>Emptying the trash and sweeping every day makes the space clean and inviting. Take the time to empty the trash in the restroom, replace hand towels and toilet paper.</p>
MOST IMPORTANTLY	<p>Have fun each day and expect the best!</p>

SAINT ANTHONY PARK POP-UP SHOP RENTAL PROFILES

The following pages offer a glimpse into the wide variety of renters and uses of the St. Anthony Park Pop-Up Shop over the course of the summer of 2012.

The goal of these profiles is to demonstrate just a handful of possible ways to utilize a storefront space; illuminate each user's process in planning and executing a rental period; describe creative and business challenges and opportunities they encountered; and share some of the lessons learned from each rental period.



images courtesy of Irrigate Arts

“For most of the participating interns, it was a first-time experience of creating a show with other artists in a non-school space. It was great to have an opportunity to draw public attention to the work of Irrigate artists’ place-making projects along Central Corridor.”

-Jun-Li Wang

Corridor Constructions Irrigate and Springboard for the Arts

Jun-Li Wang (supervisor), Zoe Prinds-Flash (coordinator), plus five participating interns

Irrigate Arts' Corridor Constructions was a collection of documentary art created by six Springboard for the Arts intern artists who focused on highlighting the work of six other artists while they engaged in place-making along the Central Corridor light rail route. Alongside their documentaries of other artists' work, the interns also had some of their own personal creative work on display in the Pop-Up Shop.

Through observations and interviews, the intern documenters sought to not only capture the impact of art upon the surrounding community but also to unearth the intricate relationships created between the city and its people throughout the process of place-making.

The original six public art projects were each approached by a different medium – including photography, videography, print-making, spoken word, and interactive participation. The documenters then created their own works of art that reflected the people and the processes behind the various projects created along the Corridor. Ultimately, the Irrigate documentary project worked to bring more awareness about the artistic process of Central Corridor place-making through the perspectives of other artists.



images courtesy of Beatrix*JAR

“We really enjoyed connecting with the area’s local residents and employees. ... It was great to be able to get to know people in the neighborhood, to feel like we had a truly local connection. In fact, that’s one of the things we miss most about the Open Experimental Studio. By the end of our time in the Shop, we felt like we had become a destination within the neighborhood.

We treated each day in the Shop like a blank canvas: each day a new opportunity to imagine and create.”

-Jacob Roske

Open Experimental Studio **Beatrix*JAR**

Bianca Pettis and Jacob Roske, collaborating artist partners

Dynamic Beatrix*JAR, an experimental electronic music and artist duo, hosted a month-long interactive, open experimental studio in the St. Anthony Park Pop-Up Shop.

Bianca and Jacob used the Pop-Up Shop as a gallery to showcase their unique, hand-made Art Pets, as a studio space for sewing and circuit-bending workshops, and as a venue for live music performances. They collaborated with many other artists, too, sharing the space for display of a wide variety of creative work and artist-led workshops.

Bianca and Jacob learned about the Starling Project through one of their friends and attended the Pop-Up Shop's Open House event held in early June. Upon seeing the space in person, they became very excited about the opportunity to rent the Shop; in the past, they had primarily worked in partnership museums and other institutions to conduct workshops and sell their creations, so having their own open-to-the-public storefront space was a new, formative experience for them. After a successful first week in the Shop, they decided to sign on to rent the Shop an additional three weeks. They had the Shop open for visitors almost every day during their month-long residency and hosted events every weekend evening.

Beatrix*JAR had a chance to hone their business and marketing strategies over the course of their month in the Pop-Up Shop, implementing adaptations according to what they were learning.

For example, they gained insights into the pragmatics of collaborating with other artists with whom they shared the space, such as establishing contractual relationships, effectively clarifying expectations, responsibilities, and the nature of the partnership ahead of time.

Additionally, they came up with new ideas for where, how, and to whom to promote their events. Having their own storefront studio space gave them the opportunity to plan events while also helping them find a new arena for their ample creativity: effective business marketing!



images courtesy of Robyn Hendrix

"I think the biggest benefit of WARM Pop! was showing ourselves as an organization that it was possible to do a more spontaneous, less planned-out show than we usually do; generally our shows only occur once a year and they're planned out way ahead of time. WARM Pop! really shook things up for us as an organization, in a good way. Renting the Pop-Up Shop was a really low-risk, innovative way of demonstrating to our own members that it was possible – and fun! – to put on an exhibition so sporadically."

-Robyn Hendrix

SAINT ANTHONY
PARK
POP-UP SHOP
RENTAL
PROFILES

WARM Pop! **Women's Art Resources of Minnesota**

Robyn Hendrix and Alis Olsen (event coordinators), plus 23 participating WARM member artists

WARM, the Women's Art Resources of Minnesota, a membership organization rooted in the feminist art movement of the 1970s, rented the Pop-Up Shop to present WARM Pop! – a spontaneous installation of their member artists' work. The Shop was used as a first-come-first-serve gallery of WARM artists' projects; any member who wished to display their work was eligible to participate in WARM Pop!

The exhibit in the Shop also included a reading of feminist art documents, as well as a resources corner with books, magazines, and other memorabilia from the women's art movement. During their week in the Shop, participating artists took turns staffing the gallery in small groups – a unique environment to foster new connections between members and strengthen existing relationships.

The Women's Art Resources of Minnesota, a membership organization rooted in the feminist art movement of the 1970s, supports women artists across the state with exhibition and professional development opportunities. WARM has held its home base in the Minnesota Women's Building on Rice Street just north of University Avenue for many years. The WARM Pop! show was a chance for the organization's members to "pop up" down the street to the other end of St. Paul's Central Corridor to collaboratively fill a vacant storefront space with their work for one week.

WARM's mission is to create opportunities for Minnesota women artists to connect, learn and thrive. Having a pop-up show of their members' creative work engaged its artists in a meaningful, innovative way with the St. Paul community while complementing other inspiring efforts to foster creative development along the central corridor, such as the Creative Enterprise Zone, St. Paul Public Art, and Irrigate.



images courtesy of Tara Tieso

“Once we had little bags - “art surprises” - all put together to promote our pop-up gallery, we ventured out to place them in the community around the Pop-Up Shop... that’s when it got really fun! Tara drove, and when we found a spot to place a bag, I would jump out of the car to “deliver” the bag. “Art bombing” is the most fun I’ve had in ages! Seriously, it was so good for my soul. It was delightful to find a spot and imagine someone finding the “art treat”.

-Risa Tritabaugh

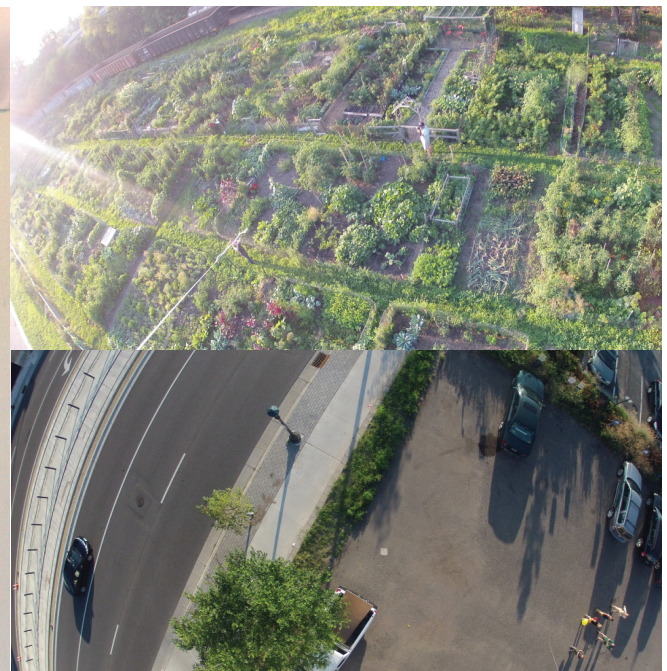
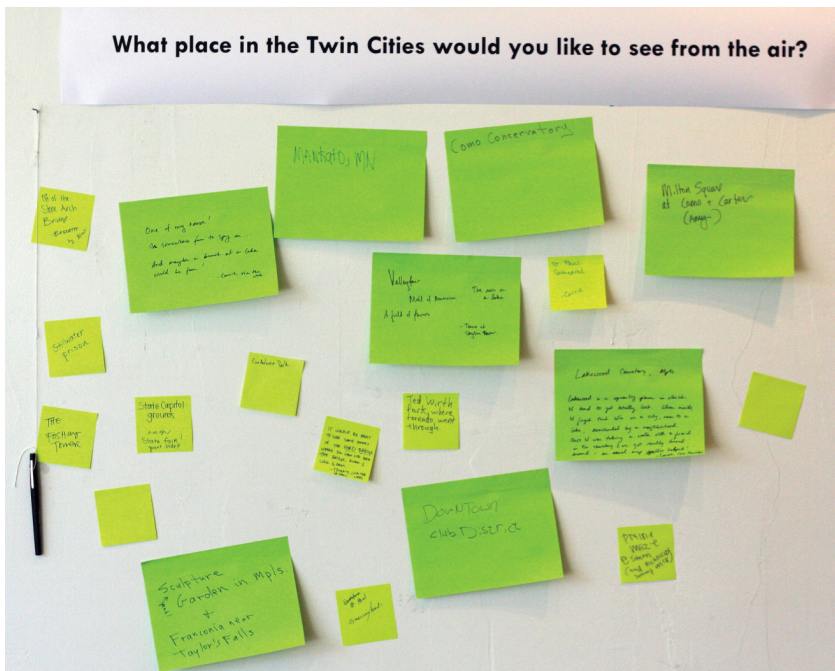
TnT: Art in Action! **Tara Tieso and Risa Tritabaugh**

Tara and Risa, two artist friends, partnered to share the Pop-Up Shop to conduct the week-long TnT: an Art-in-Action project. Having participated in the WARM Pop! show at the Pop-Up Shop a few weeks prior, Tara and Risa became aware of the Pop-Up Shop opportunity and were excited to call a storefront space their own for the week – a unique chance to make their work and their creative processes open to the public.

In addition to using the Shop as a gallery space to display their paintings, they also offered demos of their watercolor and encaustic painting processes and arranged times for the public to drop in and make-and-take art. Finally, they tapped into their network of other local artists to bring in other creative professionals to host workshops in pewter casting, jewelry making, and acrylic painting, accompanied by live music performances by a local accordion artist.

Tara and Risa also “art-bombed” the St. Anthony Park neighborhood where the Pop-Up Shop was located, leaving tiny watercolor kits and other art treats for residents to happen upon. The art treats asked their finders to make a painting with the included supplies and bring it over to the Pop-Up Shop to share it. In addition to using social media as a means to share updates and photos about their TnT project, Risa and Tara posted photos of the locations where they left “art bombs” on their blogs as hints to lure prospective visitors to venture out into the surrounding neighborhood and discover them. This was a creative way to engage the area’s local residents, hopefully helping encourage Shop visitors to find new businesses and places in St. Anthony Park.

Other events that Tara and Risa hosted during their week in the shop included an art sale/swap, a potluck sketch night, and a self-portrait party.



images courtesy of Kristen Murray

“exp-AIR-iment and the Pop-Up Shop gave me an opportunity to try having a studio and gathering space for learning about and sharing something I’ve been working on: aerial photography. Though it was a lot of work, it was very generative for me--several workshops, new connections, and opportunities to photography unique places have come about because of the project and the week spent in the Pop-Up Shop. It’s definitely something I would do again when I want to build energy for something I’m working on.”

-Kristen Murray

exp-AIR-iment: a pop-up DIY technology lab Kristen Murray

Kristen put a technological twist to her creativity during her week in the Pop-Up Shop for her exp-AIR-iment project. Kristen used the Shop to teach visitors some basics of DIY aerial photography, hosting workshops to teach amateurs how to get started in this unique process. She also used the walls of the Shop as display space for aerial photos she had taken herself from around the Twin Cities. Kristen developed a simple website to inform visitors about her project and specific events she hosted during her time in the Shop; she also used the site to collect suggestions of places around town that people would like to see photographed using her unique technique. In-person visitors to the Shop could also share location suggestions publicly on one of the walls inside the Shop, giving her project a defined interactive approach.

During her week, when she wasn't staffing the Shop teaching workshops, she ventured out to photograph places around the Twin Cities based on visitors' input; the culmination of her exp-AIR-iment was a closing party event with all the photographs she took during the week on display.

exp-AIR-iment was an excellent demonstration of how technology, art, and interaction can merge in generative and innovative ways. In addition to using digital camera technology in a creative way, she made the process especially accessible to beginners, using low-cost, easily-available supplies and materials. In addition, she leveraged the power of web tools to collect public input and share results from her project.



images courtesy of Rebecca Krinke

"Having *What Needs to be Said?* in an open-to-the-public storefront space was critical to the nature of the project. The conversations that were generated by people who would come in and write their own thoughts and read those of others were exactly the types of results we were hoping for with this project. Using the Pop-Up Shop was great because it also allowed me to get feedback on the project and generate ideas from others of what to do with the project next."

-Rebecca Krinke

What Needs to be Said? Rebecca Krinke

Rebecca Krinke (designer), Michael Richardson and Emily Lowery (assistants)

This participatory project provided the setting and opportunity for the public to share what they felt “needed to be said” – however one wishes to define that.

A sculptural “Writing Room”, designed and constructed by Rebecca and her assistants, sat within the storefront, providing a unique environment for anyone who visited the Pop-Up Shop to write what they felt needed to be said. The visitors then had a choice to make: make their words public by pinning them to the walls of the Shop - or they preferred to keep their writings private, the Room was designed such that the messages could be placed out of sight and kept confidential. Rebecca and her team also experimented during their week of residency with a variety of other approaches to What Needs to Be Said? including sound, recording, speaking, and sculpture.

This project, in addition to providing opportunities to share thoughts, ideas, and feelings in a public setting, sought to raise questions about the role of physical space and personal interactions in the modern era of electronic communication and virtual communities. What happens when we write and speak of “what needs to be said” (but is typically left unuttered), in a public setting and read and talk about this in real time, face to face? And of course how do each of us define, interpret, and respond to what needs to be said?



images courtesy of Fiona MacNeill

"Just before I closed up shop one day, two former campaign staffers from the original 1991 Wellstone campaign [for which the Pop-Up Shop space had served as an office] came to visit the shop and gave me feedback about the project. It was such an amazing, unique opportunity for me as an artist to get the chance to use a space which had such a rich and varied history to show the project!"

-Fiona MacNeill

Corey Dor for the House Fiona MacNeill

St. Anthony Park is an area of Saint Paul with a rich history of political and cause-based offices; a history which is oft-overlooked. The origins of the idea behind *Corey Dor for the House* came about while MacNeill was living in the Carleton Artist Lofts on University Avenue during the lead-up to the 2008 election. She found herself fascinated by the transient campaign office locations: at once hives of activity; then post election, empty shopfronts once again. The energy of Raymond and University seemed almost tangible and there was a euphoric glow to be gleaned from peering into the office windows... but then gone. Upon investigating the area once again on behalf of Irrigate, MacNeill found that there are no official records charting these locations. This discovery launched her investigation, mining the collective memory to find out more about these spaces; who officed where and when.

Corey Dor for the House, a project conceived by Fiona MacNeill with support from the St. Anthony Park Community Council and Irrigate Arts, was a historical and performative investigation of the political campaign office as a cultural phenomenon. Fiona addressed this legacy through a historical way-finding tour throughout the neighborhood, including signs in front of the buildings that had been used for campaign offices; these signs featuring telephone numbers to hear audio recordings of the political history of the buildings.

Fiona used the Pop-Up Shop itself as part-micro-museum, part-faux-campaign-office, a perfect location for this type of endeavor given its own rich heritage as Senator Wellstone's 1991 campaign office. This project attempted to pay respect to, delve into, and take inspiration from the political history of recent years to present an interactive and engaging approach to the historic material.



OTHER POP-UP PROJECTS

from around the nation

STOREFRONTS SEATTLE SEATTLE, WA

Storefronts Seattle was launched in 2010 as a neighborhood-focused effort to revitalize Seattle's historic retail core. Directed by Seattle's Shunpike program and a partnership consisting of multiple City of Seattle offices, redevelopment agencies, the local transit authority, and community foundations, the project has filled over twenty-five vacant storefronts with more than sixty art installations, artist residencies, and creative businesses. The organization rents vacant commercial space on month-to-month terms with a nominal monthly rent level of \$1.00 per month and vacates the premises as soon as a more conventional, long-term tenant shows up. While inhabiting a space, the project covers the cost of insurance for the property owners, as well as utilities and upkeep costs, and invests up to \$250 in permanent improvements to the space.

For more information, see www.seattlestorefronts.wordpress.com.

POPUPHOOD OAKLAND, CA

Launched in 2011 as a for-profit social enterprise and now covering a fifteen block district, Popuphood partners with workforce and business development efforts to help bring back vitality in the form of new businesses and retail to a formerly very-vacant area within Old Oakland. Working with other local organizations, they have since expanded their capacity to provide up to six months' free rent to each of the pop-up renters. In addition, they offer access to a suite of tools, services, products, resources to support the new businesses with which they work.

For more information, go to www.popuphood.com.

PROJECT POP-UP PITTSBURGH, PA

Project Pop-Up was initiated by the Pittsburgh Downtown Partnership to revitalize a section of downtown Pittsburgh. Eleven storefronts were identified, and negotiations were made with property owners for six months of free rent. The Downtown Partnership solicited proposals locally as well as nationally and gave the selected projects \$10,000 for start-up costs, the goal being that some of the tenants might become permanent. The coordinators are currently experimenting with a night market and other pop-up events and spaces in downtown.

For more information, see www.downtownpittsburgh.com/about-pdp/pdp-initiatives/project-pop-up.

APPENDIX

Press Release/Call for Proposals for a pop-up shop opportunity

Flier/Call for Proposals for a pop-up shop opportunity

Screenshot of an Application/Proposal Form for a pop-up shop

Background Check Consent Form for sub-tenants

Storefront Signage for long-term leasing availability

Press Release for a pop-up project

Promotional Fliers/Graphics for a pop-up project

PRESS
RELEASE / CALL FOR
PROPOSALS FOR A
POP-UP SHOP

FOR IMMEDIATE RELEASE – Monday, June 4, 2012

SAINT PAUL -

The Starling Project and Saint Anthony Park Community Council are pleased to announce the **Saint Anthony Park Pop-Up Shop**, a University Avenue storefront available for weekly rental this summer.

The Pop-Up Shop is located at 2401 University Avenue, just west of Raymond. Building on a successful month-long pop-up gallery in the same space by Art du Nord, the Pop-Up Shop will highlight the work of Twin Cities artists, craftspeople and entrepreneurs. Over the summer, the storefront will transform, becoming home to a variety of uses. Confirmed tenants and events include Irrigate Arts (with an exhibition of artwork documenting artist-led projects along University Avenue) and Sky View (an aerial photography workshop and gallery).

The 1,200 square-foot storefront is available for rentals of 1-4 week periods through the end of August or for single-day periods July 2-8. Rent is \$225-250/week depending on the rental length; this covers utilities and general liability insurance. The Saint Anthony Park Pop-Up Shop will be open for viewings on Thursday, June 7 between 11am and 7pm and by appointment.

Individuals and groups interested in renting the storefront space this summer should visit www.starlingproject.com/inquire for more information, or contact Beth at beth@starlingproject.com.

The summer-long project is part of a series of events that help launch the neighborhood's growing identity as the **Creative Enterprise Zone**. This vision is rooted in the eclectic mix of industry, artists, designers, and crafts workers in the neighborhood, and the intention is to strengthen opportunities for creative workers in the neighborhood around University and Raymond.

The Pop-Up Shop is coordinated by the Starling Project (in partnership with the neighborhood's community council, which has leased the space for the project). Starling is an organization that facilitates "meanwhile uses" of vacant storefronts and spaces along University Avenue during construction of the Central Corridor light rail line. The group develops ways to connect entrepreneurs, artists, and small organizations of all kinds with the owners of these storefronts in a way that will benefit both parties and the broader community. One of the co-founders of the Starling Project, Kristen Murray, was the project manager for the Storefront-in-a-Box project on Lyndale Avenue in 2010. The Pop-Up Shop is modeled on that earlier project.

For more information about Starling, please contact:

Ben Shardlow -- Co-founder -- ben@starlingproject.com, (612) 000-0000
Kristen Murray -- Co-founder -- kristen@starlingproject.com, (651) 000-0000

For more information about the Saint Anthony Park Community Council and the Creative Enterprise Zone, please contact:

Amy Sparks -- Executive Director -- amy@sapcc.org, (651) 000-0000

FLIER / CALL FOR
PROPOSALS FOR A
POP-UP SHOP

Saint Anthony Park **Pop-Up Shop**

What would *you* do with an empty storefront? Show your work or sell things you make? Try bringing your online store to the street? Preview your new movie?

If you've got an idea that needs storefront space this summer, here's your chance!

Saint Anthony Park Community Council is looking for artists, craftspeople, entrepreneurs and others who are interested in subletting a storefront for periods of 1-4 weeks during June, July and August.



2401 University Ave



1,200 sq-ft with south-facing windows

The Details

- The Pop-Up Shop is located at **2401 University Ave**
(just west of Raymond Ave near Hwy 280, next to the Edge Coffeeshop)
- 1,200 sq-ft, with 12' ceilings and large south-facing windows
- Rent: \$225-250/week (includes utilities and general liability insurance)
- Several daily rental slots also available the week of July 2

Come by and see the space on **Thursday, June 7 between 11 a.m. & 7 p.m.** or contact Beth at **beth@starlingproject.com** with questions or to make an appointment.



starlingproject.com
hello@starlingproject.com

This project is a collaboration between the Saint Anthony Park Community Council and the Starling Project. Visit www.starlingproject.com for more information.

SCREENSHOT OF
AN ONLINE POP-UP
SHOP APPLICATION/
PROPOSAL FORM

Saint Anthony Park Pop-Up Shop: Application Form

Thank you for your interest in the St. Anthony Park Pop-Up Shop!

This could be just the opportunity you've been looking for to show work you've been making, host the workshop you've been thinking about, or try bringing that product you've been selling at home or online to a storefront. SAPCC is hoping that tenants will engage the public in some way during each rental week, whether through an event (even one time), open studio working hours, or a dynamic window display.

If you're interested in renting the space for a week or two (or more!) this summer, please complete the interest form below to give us a sense of how (and when) you'd like to use the space.

There are neighboring tenants in the building, so there are some noise restrictions, but we encourage you to propose anything you'd like to do: we can work together to try to make it happen. (Note: "anything" can't include things that are illegal, of course, or living in the space.)

Collaborations are great, too, so consider inviting friends or people with related interests to join you. If you're looking for people to partner with, we encourage you to use Starling's Facebook page to put a call out.

To see the space:

Contact Beth (beth@starlingproject.com) to make an appointment or to find out when the shop is open to the public that week.

This is a great opportunity to check out what others have done with the place!

For more information:

Please visit the Pop-Up Shop's website <http://www.starlingproject.com/stanthonypopup.html> or e-mail Beth.

*** Required**

First Name *

Last Name *

Former Names (if any)

Date of Birth (MM/DD/YY) *

Organization or Group Affiliation (if any)

Email *

Phone *

Your Proposal

Tell us a bit about what you'd like to do with the storefront. *

This doesn't have to be long. 3-5 sentences is fine.

How will you engage the public during your rental period?

SAPCC is hoping that tenants will engage the public in some way during each rental week, whether through an event (even one time), open studio hours, or a dynamic window display.

What would be your preferred week(s) for renting the storefront? *

Check all of the weeks that you're interested in. Note: rental weeks start on a Tuesday and end on a Monday, giving everyone a chance to build up towards the weekend.

- ☐ Single day rental: July 3
- ☐ Single day rental: July 4
- ☐ Single day rental: July 5
- ☐ Single day rental: July 6
- ☐ Single day rental: July 7
- ☐ Single day rental: July 8
- ☐ Single day rental: July 9
- ☐ July 24 - July 30
- ☐ Aug 7 - Aug 13
- ☐ Aug 21 - Aug 27

Next Steps

After you've completed this form, watch for an e-mail reply from a Starling representative soon!

Note that renters will need to have a background check (standard for renters of commercial space) before being accepted. Once your proposal has been accepted and your rental scheduled, we'll meet with you to go over the lease agreement and payment.

Thank you for your interest!

Submit

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BACKGROUND CHECK CONSENT FORM



St. Anthony Park Pop-Up Shop

2401 University Ave. W, St. Paul, MN 55114

Consent to Background Check | Summer 2012

As part of our lease agreement, we are obligated to do a criminal background check on prospective tenants. We will be using the the Minnesota Bureau of Criminal Apprehension Internet Website containing public criminal history data.

By law, we are obligated to tell you that we are doing this background check. Please acknowledge that you have received this notice by completing the following form:

Applicant Name:
[please print]

LAST

FIRST

MIDDLE (FULL)

Maiden, Alias, or
Former Name(s):
[if applicable]

Date of Birth:
[month, day, year]

I authorize the Minnesota Bureau of Criminal Apprehension to disclose all criminal history record information to Starling/St. Anthony Park Community Council for the purpose of renting a Starling space.

The expiration of this authorization shall be one month from the date of my signature.

Signature of Applicant: _____

Date: _____

For more information, go to <https://cch.state.mn.us/PcchLanding.aspx>

STOREFRONT
SIGNAGE
FOR POP-UP
PROJECT

irrigate

exhibition june 14 -16

presents

corridor constructions

narratives of placemaking along the light rail line

works by

rose holdorf
natalya flaten
caitlin warner

kevin yang
zoe prinds-flash
rachel summers

&

macalester's advanced printmaking class



**St. Anthony Park
Pop-Up Shop**

2401 University Ave. W.
St. Paul, MN 55114

OPENING RECEPTION
june 14, 7PM

THURSDAY 7-9PM
FRIDAY 4-6PM
SATURDAY 4-6PM

STOREFRONT
SIGNAGE
FOR LONG-TERM
AVAILABILITY

flier courtesy of Irrigate Arts

The Security Building **Availability:**

The Security Building is a historic mixed use building that has been owned and operated by the Brown family since 1982. This building offers storefronts, offices and apartments in a convenient central location at reasonable market rates.

The owners of this property, the Brown family, have been supporters of the Starling Project since the very beginning. This project, and this Pop-Up Shop would not be possible without their support.

As of September 2012 this space, 2401 University Ave, is open for long-term availability.

For more information, contact Peter Brown

peter@thesecuritybuilding.com

651 426-1234

PRESS RELEASE FOR A POP-UP PROJECT

FOR IMMEDIATE RELEASE:

Contact: Bianca Pettis and Jacob Roske (Beatrix*JAR)
Email: beatrixjar@beatrixjar.com

THE BEATRIX*JAR OPEN EXPERIMENTAL STUDIO:

Join dynamic duo Beatrix*JAR for a week-long, hands-on open experimental studio at the St. Anthony Park Pop-Up Shop, 2401 University Avenue. Tuesday June 19th through Monday, June 25th.

Hours:

The Studio will be open by appointment and the following hours:
Tuesday, June 19th: 7pm - 10pm (Opening Reception)
Wednesday, June 20th - Sunday, June 24th: Noon - 10pm
Monday, June 25th: Noon - 7pm

Visitors of the Beatrix*JAR Open Experimental Studio can engage in a variety of activities including:
Hands-On Easy Toy Mod Workshops (Circuit Bending)
Beginning Sewing Lessons
Art Pet (Bird & Cat) Creations
Plus other surprises including guest Artists and Talks.

Easy (and Custom) Toy Mod Workshops

Looking for an inexpensive way to create one-of-a-kind sounds? Join sound art duo Beatrix*JAR for a hands-on easy toy modification workshop. Workshop sessions run approximately 2 hours and are available on a walk-up basis for a suggested donation of \$50 per session. Reservations are required for groups of 3 or more. Please email: beatrixjar@beatrixjar.com to make a reservation. Visitors are encouraged to bring battery-powered children's toys for Easy Modification.

Beatrix*JAR also provides custom toy modification services. Are you a musician looking for one one-of-a-kind sounds? Let us do a custom toy modification for you. Bring your ideas, your instrument and we'll do the work for you! A small deposit is required.

Beatrix*JAR Art Pet Gallery

It's the Twin Cities Art Pet Debut! Art*Pets are fabric bird and cat companions created with love by Beatrix*JAR. Stop by the Open Experimental Studio to meet these one of a kind creations or make one of your own!

Sewing & Sewing Lessons

Have you ever wanted to learn to use a sewing machine? Join Beatrix*JAR for a beginning sewing lessons. Visitors are encouraged to bring in sewing supplies such as thread, needles, buttons and fabric for bird cat creations.

About Beatrix*JAR

Beatrix*JAR is an experimental electronic music duo formed in Minneapolis, MN in 2004. The duo is composed of sound artists Bianca Pettis - "Beatrix" and Jacob Aaron Roske "JAR". Noted for their unique performances and non-traditional approach to music, the band draws its inspiration from AM Radios paired with Flash Cameras, Modified Children's Toys, Samples and Electronic Beats. Beatrix*JAR has toured the country teaching hands-on Circuit Bending Workshops paired with one of a kind performances. They also create handmade fabric birds and cats they call Art Pets. Beatrix*JAR are recipients of a 2010 Bush Fellowship in Media Arts.


Call For Artists & Interactive Workshops

If you're an artist (mash-up, circuit-bending, mod, sound, fabric, puppet) and want to teach a hands-on workshop and/or share your creative process with the public, we'd love to hear from you! Email us at: beatrixjar@beatrixjar.com

PROMOTIONAL FLIER /GRAPHICS FOR A POP-UP PROECT



flier courtesy of Beatrix*JAR



exp-AIR-iment!
a pop-up diy lab
on university ave

Aug 1 - Aug 6

St. Anthony Park Pop-Up Shop
2401 University Ave W, St. Paul

St. Anthony Park Community Garden, from the air

Come on over and...

- take a look at a growing collection of aerial photos from around the Twin Cities, drawn from your suggestions!
- get tips to get started taking your own pictures from the air
- learn about a 3D printer that uses old projector parts to create a physical object

All ages welcome!

More info and images at:
tinyurl.com/balloonphotography

Wednesday, 8/1
3-8 pm

Thursday, 8/2
3-8 pm
Aerial Photo Basics - 7-8 pm

Friday, 8/3
3-8 pm

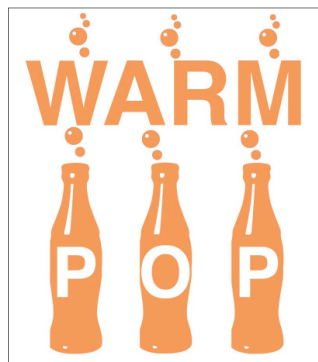
Saturday, 8/4
12-6 pm
Aerial Photo Basics - 1-2 pm
Aerial Photo Basics - 3-4 pm
Aerial Photo Basics - 5-6 pm

Sunday, 8/5
1-5 pm

Monday, 8/6
Closing Party: 4-6 pm

flier courtesy of Kristen Murray

LOGO FOR A POP-UP PROECT



icon courtesy Bethany Whitehead/WARM

